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ABSTRACT

The inaugural issue of this annual journal explores issues affecting art education practices in Alaska and seeks to contribute to a national dialogue on art education policy. "Art as General Education" (Harry S. Broudy) addresses the essential value and nature of the arts in general education. It argues for visual arts education as a key to unlocking students' full potential. Three articles touch on various aspects of discipline based art education (DBAE). "DBAE: Opening a Bridge between Art History and Art Education" (David Ebitz) discusses the need for art historians to seek new working relationships with art educators, and the role art history can and should play in primary and secondary schools. "Improving Art Education in Alaska through Discipline-Based Art Education" (Katherine Schwartz) discusses DBAE implementation methods in relation to Alaska schools. "The Getty Center's Attempt to Transport the Crude and Refine An Alternative Fuel for Art Education" (Maurice J. Sevigny) draws parallels between the Alaska oil spill in Prince William Sound, and the efforts of DBAE proponents to transport crude curriculum theory into refined practice. "Possibilities and Considerations: Quality Art Education in Rural Alaska Schools" (Ruth A. Keitz) explores the problems and possibilities of expanding quality visual arts education in rural Alaska schools. "The Two Desks of Indian Education" (Ward A. Serill) deals with a native community that has rediscovered pride in its cultural past through a blending of business interests and the arts. The final article is a summary of an Alaska Arts in Education report documenting the current state of arts education in Alaska. (DK)

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# THE ALASKA JOURNAL OF art

An Annual Publication of the Alaska Art Education Association
Volume 1 • 1989

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**The Alaska Journal of Art**

An Annual Publication of the Alaska Art Education Association
Volume 1 • 1989

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Send manuscripts to Cole H. Welter, Editor, *The Alaska Journal of Art*, Department of Art, The University of Alaska Anchorage, 3211 Providence Drive, Anchorage, Alaska 99508. Technical articles should follow the writing guidelines set forth in the Publication Manual of the American Psychological Association (APA), 3rd edition, 1983. Submit five quality photocopies of each manuscript, along with a self-addressed stamped envelope for return of unpublished materials. Authors should keep one copy of their submitted manuscripts for future reference. The Editor will acknowledge receipt of submitted materials within three weeks of arrival. Include a one page cover letter with submitted materials stating the authors full name, position, address, home and work telephone numbers, and a 100-150 word abstract. All manuscripts should range in length from 4-12 double spaced pages with APA margins. Longer articles will be considered for publication only when reviewers agree on the merits of the submitted manuscript, and that editorial reduction would adversely affect the manuscript content. All manuscripts should be submitted with a title page (which will be removed prior to review) showing the article title, authors name, institutional address, and running head. The first page of the manuscript should carry the article's title, but not the authors name. Successive pages should be labeled with page numbers and running head. Attach copies of illustrations, figures, tables, or artwork to all five manuscripts. Do not submit original artwork or photographs. All manuscripts are accepted for publication on the possible condition of editorial revision. The Editor may make revisions in the manuscript prior to final typesetting. Author's permission for changes are always obtained prior to final editing, typesetting, and printing.

# art

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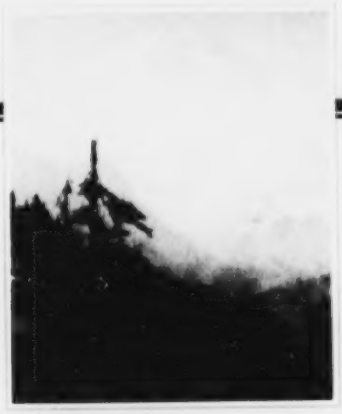

Arctic King c. 1925
Oil On Canvas
Sydney Laurence, 1865-1940
Reproduced courtesy of the Anchorage School District



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The Alaska Journal of Art

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Volume 1, 1989

Cole H. Welter
EDITORIAL

# To Go Where No Publication Has Gone Before

Almost a quarter-century ago the television series *Star Trek* debuted, extending to its viewers an invitation to "Space . . . the Final Frontier." With each weekly episode we became familiar with the personalities and backgrounds of characters such as Captain James T. Kirk, a passionate and driven leader who solved problems with heart and mind, and Mr. Spock, a science officer of impeccable logic, born half-human, half-alien, and forever destined to struggle with the consequences of his biological heritage. The original series lasted only three television seasons, but in the following years of re-runs and movies the characters of Kirk, Spock, and others became pop icons; images and myths so integrated into the fabric of our society they help define late twentieth century American culture.

Today, a revival of the television series called *Star Trek: The Next Generation* has picked up where the old program left off. As television viewers we are still invited to let our imaginations roam free and explore "space, the final frontier," only this time with a new set of characters. One of the new protagonists is a heroic officer who leads all the dangerous "away" missions. When this officer is not busy flying around the Milky Way, he makes his home in Alaska.

It seems entirely appropriate for a mythical explorer of space to call Alaska home. After all, Alaska is, as the state motto proclaims, the one and true "Last Frontier." Alaska is also a state of ancient and diverse history, immense scale, and striking visual imagery. These are qualities that evoke strong responses from those who come into contact with this corner of the universe, and serve as a constant challenge and inspiration for those earthbound art educators who call Alaska home.

As this journal debuts, the Editorial Board and membership of the Alaska Art Education Association welcomes you to review on an annual basis the issues affecting art education practices in Alaska. It is also desired that this publication make a positive contribution to a vibrant national dialog on art education policy. So, with the passion of a Captain Kirk, precise thinking of a Mr. Spock, and brave spirit of the twenty-fifth century officer who makes his home in Alaska, this publication ventures forth (humble so) to go where no publication has gone before.

This journal begins with a keynote article by Harry Broudy on the essential value and nature of the arts in general education. As one of the preeminent educational philosophers of our time, Dr. Broudy presents a strong argument for visual arts

education as a key to unlocking the full potential of our students' minds.

Articles by David Ebitz, Kathy Schwartz, and Maurice Sevigny touch on various aspects of Discipline-based Art Education. As an art historian and director of museum education at the Getty Museum, David Ebitz discusses the need for art historians to seek new working relationships with art educators, and the role art history can and should play in our primary and secondary schools. Kathy Schwartz, a Getty consultant and art education faculty member for the University of Alaska Anchorage system, discusses DBAE implementation methods in relation to Alaska schools. The article by Maurice Sevigny, Chairman of Art at the University of Texas at Austin, is an edited transcript of his keynote address presented to the 1989 AAEA state conference held at Kenai Peninsula College. Professor Sevigny draws parallels between the Alaska oil spill in Prince William Sound, and the efforts of DBAE proponents to "transport" crude curriculum theory into refined practice.

Three other articles are also included in this issue. Dr. Ruth Keitz, Executive Director of Curriculum and Instructional Services for the Anchorage School District, explores the problems and possibilities of expanding quality visual arts education in rural Alaska schools. As a seventeen year resident of Alaska, and the first visual art resource teacher/coordinator for the Anchorage School District, Dr. Keitz is in a unique position to advance an argument that is potentially applicable to other regions where delivery of quality art instruction to remote geographic locations seems problematic. A pragmatic article is contributed by Ward Serrill, a non-art educator and President of Cape Fox Tours, Inc., a native corporation located in Saxman, Alaska. Serrill's article deals with a native community that has rediscovered pride in its cultural past through a blending of business interests and the arts. The final article is a summary of an Alaska Arts in Education report documenting the current state of arts education in Alaska. In addition to providing a synopsis of the earlier report on the status of statewide efforts to teach dance, theater, music, and the visual arts in Alaska public schools, the article reprints an Alaska State Council on the Arts resolution which is meant to address the needs identified in the report.

Thanks for reading. As Mr. Spock would wish those who read and support this journal, may we all "live long, and prosper." □

The Alaska Journal of Art

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Volume 1, 1989

H. S. Broudy
KEYNOTE

# Art as General Education

The public for the fine arts is composed of artists, professional and amateur, galleries, museums, auction houses, art scholars, critics, plus a selection of citizens who are interested in some or all of these activities. All in all, this public is relatively small and esoteric. This bothers those who believe that public schools should produce "cultural" as well as linguistic, scientific, mathematical, and social literacy. Yet literature aside, the fine arts are still regarded as specialities that regular classroom teachers cannot, and often do not want to handle, and from which only talented pupils can benefit.

In recent years an increasing number of states have mandated arts education programs, but the movement still has far to go before art instruction is taken for granted on a par with the standard required subjects in the curriculum.

***"Only when lack of art instruction leaves an intolerable cultural gap in the resources of the mind does it become a public necessity"***

To convince a School Board — even a well meaning one — that all pupils should be subjected to regular instruction in art requires more than praising the arts. The argument has to make two major points: (1) that art experience is distinctive, and therefore cannot be subsumed under other subjects, yet (2) that it affects *all* aspects of experience. The School Board must be convinced that the aesthetic experience (of which art is a special form) pervades every phase of life — cognition, judgment, feeling and action.

Consider, for example, how much we depend on appearances for guides to judgment on a person's occupation, economic status, race, nationality, and personality traits. When modes of dress, hair styles, carriage, speech do not send clear messages on these matters, we are uneasy and confused. When professors and students look and dress alike; when joggers and muggers present similar images, we become wary of both. We retreat into situations where the signs/appearances are clear—in our own social cocoons.

Banks and government buildings are supposed to *look* dignified and even majestic. Perhaps this accounts for the misplaced confidence people had in the scores of savings and loans that belied their appearance.

We do not know how images acquire their potency. Psychologists, anthropologists, aestheticians have their answers, which, sooner or later, reduce to the fact that images convey information by externalizing feelings that are occurring in the glands and nervous system. They provide a unique combination of knowledgeful feeling and feelingful knowledge that constitutes a basic underground connection between language and imagery.[1]

The arts, of course, are founded in this power of imagery, mysterious though it may be. Pine trees are not *really* lonely, yet to be on the trail of the lonesome pine makes aesthetic sense. Compare the report "These trees have been standing for hundreds of years" with "This is the forest primaeval/The murmuring pines and hemlocks."

Although Gertrude Stein proclaimed that "a rose is a rose is a rose," the unabridged dictionary lists columns of rose words. "Roses that bloom in Picardy," the "sacred soldiery of Christ" that Beatrice revealed to Dante was in the form of a white rose — what would the arts do without

roses? And what can those with meager stores of rose images do with art?

Sub-cultures in a society develop diverse imagery banks. Slang is one example of esoteric imagery; in-house jargon (e.g., computers) is another. Washington's rhetoric is highly esoteric. Sometimes the babbles become ambiguous, as when a vehicle servicing computers bears a sign reading "Terminal Repairs."

## ART, EDUCATION AND LEARNING

Art contrives images to portray feeling by using what Susanne K. Langer called "presentational" rather than "discursive symbols." Art, therefore, contributes a unique component to the curriculum. However, not all art forms require a place and time in the curriculum, especially in that of a public school. Popular art needs no formal school instruction. Neither does the school have to take on functions of museums, orchestras, arts councils, and generous corporate endowments. Finally, if only certain classes in society and prospective professions need such instruction, a public school is under no obligation to provide it for everyone.

Only when lack of art instruction leaves an intolerable cultural gap in the resources of the mind does it become a public necessity. For what a culture deems important, it enshrines in art. The origin of the tribe, its tragedies and victories are presented in legends, drama, music, architecture, and dance. They become the images *with* which we construe cultures: the *Iliad*, the Parthenon, the Statue of Liberty, the *Marseillaiss*, the raising of the flag at Iwo Jima.

All of which contributes to the argument that the fine arts are to be classed with the bread of life,

and not the cake Marie Antoinette is said to have suggested as a substitute to the starving peasants.

**Images and Language Learning**

Educators may ask whether and how art or the aesthetic experience contributes to the learning of other subjects in the curriculum.

That art helps children learn some school tasks is hardly a new discovery; it is a truism that a picture is worth a thousand words. The reason is fairly obvious, viz., a sensory image's meaning is direct and immediate; a word—with few exceptions, like "bang"—bears no resemblance to what it designates, it has to be translated. Relating words to things by means of pictures is a pedagogical ploy at least as old as Comenius, who in his day was famous for *Orbis Pictus*, a text that used pictures to facilitate the teaching of Latin vocabulary.

***"Art education begins with bedtime stories and fairy tales, but we cannot afford to have it end there"***

Research seems to indicate that imagery has an important role in the retention of school learning.[2] Bull and Wittrock note that how imagery functions in retention among children is not well understood, but seems to play a definite role.[3]

A study by Fries[4] provides another clue to the role of imagery in school learning. He found that among the prominent differences between the "vulgar" and "standard" uses of English was the "poverty" of the vulgar use. The word "get," for example, is employed ten times more often in vulgar than in the standard usage. Apparently there is a lack of imagery in the associative store relating to activities connoted by "getting." For if art is the making of images that expand the realms of feeling and understanding, then the perception of art is a major factor in constructing the allusionary store *with* which we think and feel; *with* which we learn the thoughts and attitudes of a civilization.

College students, I have found, do not cite "breathing across" in response to the word "transpire" or "breathing with" to "conspire." Latin study may not have an immediately practical use in our times, but without such study, much of the significance of the imagery in English poetry is lost.

All poetry depends on imagery for its effect, but so does slang, the poetry of adolescence, and oratory, the poetry of politicians. Or consider the plight of the non-English speaker trying to construe the meaning of "We worked around the clock" or "I'll take the heat."

**Imagery and Concept Learning**

Kant put it bluntly when he wrote "Concepts without percepts are empty; percepts without concepts are blind." Some may regard this dictum as derogatory to both pure thought and eloquent art, but images of nothing amount to nothing; while "imageless" thinkers should refrain from admiring the "elegance" of a highly abstract mathematical proof. Even the mathematical symbol of equality, =, is an echo of the aesthetical principle of balance. What are light *waves*, electric *currents*, right and left-handed spin on a K meson, if not sensory images?[5] For F. W. Froebel, the originator of the modern kindergarten, the cube and the circle were the visible images of the Divine Unity.

When do images become messages? When do works of art become portraits of feeling? In the beginning, perhaps our remote forbears really sensed their blood as "boiling" and "the mouths of rivers" and the "teeth of ploughs" were not simply figures of speech. "Men sang before they spoke; they spoke in verse before they spoke in prose, as is made plain by the study of the kinds of signs and symbols they used, and the type of use they made of them."[6]

**Images and Value Learning**

Perhaps the most potent influence of art is on the learning of values, in large part because value experience is so largely an amalgam of ideas and emotion. Loyalty, honesty, divinity, sacrifice, democracy, justice are names of emotional states that accompany or induce action deemed appropriate to them.

Whence arise these notions of what ought to be? Presumably from the power of human minds to imagine what *might* be, but which in fact may not be the case. We do no attribute the tenderness of an animal mother to ideals, but to glandular responses. Human motherhood expands this glandular impulse to an extraordinary extrapolation of emotion and ideals. Drama, literature, dance, song, painting, sculpture portray these ideal possibilities and implicit demands for their realization.[7]

Perhaps the role of images in value education is most clearly illustrated by an example that occurs

in *out of school* life. In walking along streets inhabited by "old line" families occupying very expensive "old line" mansions, one notes that there is a main front entrance to which leads a more or less ornate entry gate and path. At the side of the mansions is another pathway that curves to the rear of the main house leading to what may have been the coach house and is now used as a garage. Houses on less opulent streets in older sections of the town present the same approach to the passers by. The front of the house is dominated by the approach path to the front door. However, in the new sections of the town the frontage of the residence is not really in front of the house but to one side. A broad pathway leads to a double car garage from which a side path connects to the front door.

A ten-page essay on the role of the automobile in modern culture could not convey the change from the horse and carriage days more immediately and more vividly than the images afforded by the two streets. The images of daily life that appear in the popular media, in the work place, on the streets are far more potent than the refined images of art in the museum and in libraries. Formal schooling, especially the kind that makes up the curriculum of a liberal education, is an attempt to infuse the allusionary store with images that portray the high points in the value system of a culture. Art education is a potent factor in the process. Art education begins with bedtime stories and fairy tales, but we cannot afford to have it end there.

## ART AS GENERAL EDUCATION

If the role of art in general education is accepted, it entails not only an acknowledgment of the part it plays in the culture and public education, but the feasibility of constructing a curriculum and a pedagogical methodology that qualifies it as a discipline on a par with the other disciplines in the required course of study.

To this end, W. Dwaine Greer and the faculty of the Getty Institute for Educators On the Arts have put into place what has come to be known as Discipline-Based Art Education. It calls for a sequential curriculum incorporating production, aesthetics, history of art, and criticism. The summer institute conducted in Los Angeles and more recently at a number of other sites introduced classroom teachers to the skills and theoretical components of the curriculum. The summer institutes provide the classroom teacher with curriculum materials, background materials in art theory, and a method by which children can analyze the sensory, formal, and expressive properties of visual art objects.

The organization of the project entails the cooperation of the school district and frequent supervi-

sion and assessment of the project. Despite the criticism of some arts educators and a series of national conferences designed to scrutinize the philosophy and procedures of DBAE, there is little doubt that the project has demonstrated the feasibility of incorporating the visual arts in the curriculum and in the classroom of the public school.

It would be a mistake, however, to expect the effects of DBAE to be measured adequately by the familiar objective tests or even the most adequate supervision and observation. The expectation that school instruction's effects can be measured in this way practically insures the conclusion that formal schooling produces very little of the lifelong results claimed for it unless special efforts are made to reinforce them more or less continuously through post-school experience.

In a number of publications and most extensively in *The Uses of Schooling*[7] I have distinguished among the replicative, applicative, associative and interpretive uses of schooling. The replicative use is simply the instantiation of a response as learned in school, e.g., the multiplication table, names and dates, etc. The applicative use, which is the most recently discovered "failure of the public school," requires the testee to use a principle or concept learned in school to solve a problem. Both of these uses require frequent reinforcement by more or less steady use to prevent forgetting. Thus well-educated professionals tend to forget theoretical learnings in which they garnered very good grades during high school and college, unless their work required the use of these facts and procedures. How many lawyers, for example, would score well on their high school or college examinations in chemistry? How many educated citizens can apply the principles of science to the repair of their automobiles, microwave ovens, television sets, and word processors?

Must it be concluded that these educated individuals wasted their high school and college years? Must we expect that courses in art history, art criticism, aesthetics and art production will be retained, as learned in school, by the citizen who does not use these courses in his/her daily life and occupation?

We would be constrained to reach such conclusions were it not for the fact that school instruction also functions associatively and interpretively. All instruction on which students pass examinations with good grades becomes part of their interpretive and associative store, i.e., their allusionary resources *with* which they think and feel. These uses differ markedly from our responses in fields in which we did not have formal instruction. And this is especially true for the role of the arts and arts education. Our course work in the literature, sculpture, music, and architecture of the Greeks and Romans is made manifest in our responses to the samples of these arts in museums and libraries or in our travels to foreign countries, even though we can no longer pass an examination in the course work which engendered them.

Much of what is now bewailed as cultural illiteracy may be attributed to tests that measure that amount of names, dates, places, events we have retained for replicative use or our ingenuity in doing high tone crossword puzzles. The advocates of liberal education in general and of the arts in particular would do well to invest time and intellectual effort in contriving adequate tests of the interpretive and associative result of arts education, especially if it is to become a solid citizen in the community of disciplines that constitute the curriculum of the public school.

The true test of such instruction comes in adult life when we are confronted by a painting in a museum, a drama, a building. Can we respond to the sensory, formal, expressive properties of these objects? Can we sense the feelings, concepts and values of which these works of art are the images? Or is our response limited to the descriptions in a catalogue or program note? □

## Notes

1. One dictionary lists 32 uses of the word "basic" all emanating from a primary image of one thing supporting another from below.
2. Allan Paivio, *Imagery and Verbal Processes*, New York: Holt, Rinehart, and Winston, 1971, states that "imagery is centrally important in facilitating long-term retention, at least for adults."
3. B.L. Bull and M.C. Wittrock, "Imagery in the Learning of Verbal Definitions," *British Journal of Educational Psychology*, 43, No. 3, 289-293.
4. C. Fries, *American English Grammar*, New York: D. Appleton Century, 1940, p. 288.
5. Cf. J.P. Dougherty, "Substance as Controlling: In *Essays Honoring Allan B. Wolter*, ed. by W.A. Frank and C.J. Etzkorn, Saint Bonaventure, N.Y., 1985, 117-129.
6. Isaiah Berlin, *The Divorce Between the Sciences and the Humanities*, 2nd Tykociner Lecture, Urbana, Ill., 1974, P.32.
7. A systematic examination of these issues is to be found in my monograph, *The Role of Imagery in Learning*, The Getty Center for Education in the Arts, Los Angeles, 1987, the *The Uses of Schooling*, London: Routledge and Kegan Paul, 1988.

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The Alaska Journal of Art

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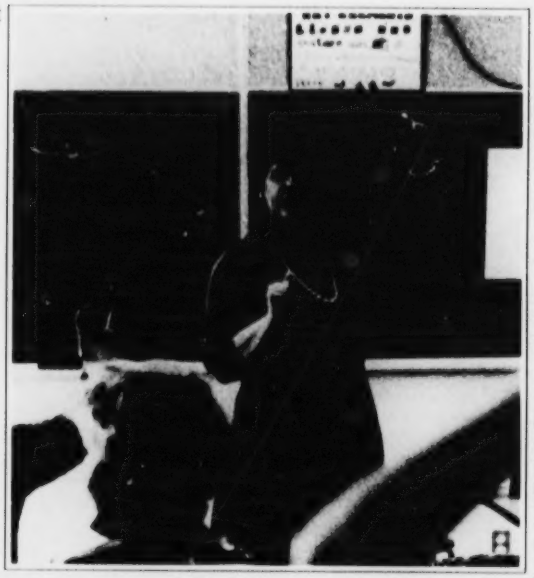
Volume 1, 1989

David Ebitz

# DBAE: Opening a Bridge Between Art History and Art Education

We have been hearing a great deal about DBAE, discipline-based art education. By adapting art production, art history, criticism, and aesthetics to the uses of education, DBAE can provide a multi-disciplined education in art. This interest in a multi-disciplined approach is not unique to art education. Multi-disciplined and interdisciplinary patterns of thinking are emerging as traditional disciplines are being called into question, recombined and replaced by entirely new disciplines in the sciences, social sciences, and humanities, as well as in the arts. Being an art historian, I am especially interested in the disciplines of art history. In particular, I hope to show what art history may have to contribute as one element of discipline-based art education, and what DBAE and art education in general may have to contribute to the practice and teaching of art history.



Today, art historians rarely talk with artists, critics, aestheticians, and certainly not with art educators, whether K-12 classroom teachers, museum educators or university professors. Unfortunately, our disciplines have become so separated, so distinct from each other, that they seem to be mutually exclusive. This separation of disciplines, however, is a relatively recent development. It would have seemed an odd state of affairs to the person who is generally credited as the father of art history, Giorgio Vasari. This 16th-century Florentine was a painter, architect, biographer, critic, modest aesthetician, and educator. In co-founding the Accademia del Disegno in 1563, in writing his *Lives of the Most Eminent Painters, Sculptors and Architects* (1550; 2nd ed., 1568), and in practicing his own arts of painting and architecture, Vasari combined a range of activities which today seem unusually comprehensive, from making art to criticizing it, from tracing its history and pondering its nature to teaching it. Vasari was even an administrator. For an account of his accomplishments, I recommend T. S. R. Boase, *Giorgio Vasari, The Man and the Book* (Princeton, N.J.; 1979). Vasari was what we admiringly call a "Renaissance man."

Much of Vasari's effort was directed to improving the social position of the artist. Hence he wrote biographies of great artists and he extolled Michelangelo, a contemporary Florentine so extraordinary that in Vasari's opinion he surpassed the ancients. Vasari was also a founding member of the Accademia del Disegno, an institution under the direct patronage of Cosimo I, the Medici Grand Duke of Florence. Though the Accademia did improve the position of its artist members, its purpose was not entirely social. It had a practical educational program. As in the guilds, which the Accademia and succeeding academies displaced, the

emphasis remained on art production, but art production informed by history, criticism and theory. This is the model which, very roughly, has been proposed for implementation in our schools with discipline-based art education. Might this multi-disciplined approach find a useful place again in our colleges and universities? And might the knowledge and practice of these disciplines, as they did for Vasari and his contemporaries,

***"If history has dissociated itself from studio production, from art criticism, and from aesthetics, of what relevance can it be to the contemporary understanding of art?"***

strengthen the position of the art and museum educator within the world of art, within the hierarchy of education, and within society at large?

What has happened since Vasari's day? Specialization. As an art historian, I can say that from the beginning of the 20th century specialization has increased the rigor, the intellectual and therefore the social standing of at least some of the disciplines in which Vasari engaged: art history, criticism and aesthetics. But this specialization has compartmentalized experience and knowledge, going so far as to separate the kind of knowledge that we acquire from reading — book knowledge — from the experience we gain from actually doing something — the skills acquired by hand and eye. While in the 19th century most art historians were also artists, as Vasari had been, my generation of art historians has experienced little more than that single two-dimensional design course taken as an undergraduate art history major. I remember my shock as a graduate student when I saw a posthumous exhibition of watercolors by Benjamin Rowland in the Fogg Art Museum at Harvard University. Benjamin Rowland, my professor, had been one of the distinguished faculty in art history at Harvard. That he was a painter as well seemed to me then almost a contradiction in terms. I was fully indoctrinated in the virtues of specialization. Rowland was one of the last of the art historians who not only made art, but also asked some of the basic questions of aesthetics and engaged in criticism.

If art history has dissociated itself from studio production, from art criticism, and from aesthetics, of what relevance can it be to the contemporary understanding of art? This is one of several provocative questions recently asked by Hans Belging in his book, *The End of the History of Art?* (Chicago, 1987 [1983]. It is no wonder that art educators find art history so unsatisfying, so inaccessible, so unteachable.

The situation of art history today and the problems that educators may encounter in trying to put it to use can be clarified, I think, if we briefly consider two issues: first, the primary role that texts have come to play in the art historian's approach to art, and, second, the tendency among art historians to focus on a content of knowledge rather than on the process of inquiry by which this content of knowledge is acquired. Texts and knowledge are intimately related, for all too often texts have become the sole source of the art historian's knowledge.

First, texts. In emulating its sister humanistic disciplines, an emulation that began with Vasari, art history has so come to rely on texts as its primary sources that there seems to be little place left for the art object or for the artist. As an educator and art historian working with actual objects in a museum I am particularly sensitive to this. Words too often overwhelm visual experience as the art historian studies the iconography or subject matter of a painting examined in a black-and-white reproduction, for instance, or seeks to reconstruct the social, political, economic, and religious contexts of the time in which the work was made by studying the relevant written documents. It is also texts, the texts that we publish, which inform the next generation of art historians in schools and colleges in the United States where students have so little access to original works of art.

My second issue is the primacy of received knowledge over the process of inquiry. Again, in emulation of history and other humanistic disciplines, art historians have come to concentrate on the content of what is known and transmitted to us, by tradition, rather than on how we go about acquiring knowledge, the new questions we could ask, and the skills we could apply to answer them. This distinction is not just between whether we should teach K-12, undergraduate and graduate students the facts of the history of art, or whether we should teach them the processes by which these new facts come to be. This distinction between

facts and processes is at the center of any discipline with a tradition. Are we to relish what we know and increase this body of knowledge by adding more of the same kinds of information, that is to say, focus on the content of the history of art? Or are we as scholars and educators to change our frames of reference, ask new questions, go about our jobs in other ways, think about how we are thinking, face the ambiguities of the art object directly, not through the simplification of reproductions and words? Words are necessary, I have no doubt, but they are not sufficient, certainly not for the artist, not for the critic, not for the art historian, and perhaps not even for the aesthetician. And what is the educator to make of all this talk and writing?

Having spoken in the abstract about art history, I should take my own advice and be specific. What is art history? It consists of a number of independent sub-specializations that can be roughly divided into three groups: those that concentrate on the object, the work of art; those that concentrate on the artist and his or her context of production; and those that concentrate on the changing perception or reception of the object and artist over time.

First, the art object is the direct focus of the connoisseur, who attends to when, where, and by whom it was made. It is also, if only briefly, the starting point of the iconographer, who seeks to identify its subject matter by reference to the appropriate contemporary texts. Connoisseurship and iconography are the most venerable methods of inquiry of the professional art historian.

Second, the artist and his or her social context are the focus of the biographer, who may use the tools of psychology and psychoanalysis, and the focus of the social historian, who takes into consideration such conditions of production as the social, economic, political, religious, scientific, cultural, and intellectual life of the time.

Third, the changing perception of the art object and the critical reception of the artist over time are the recent focus of scholars who have brought to art history frames of reference from other disciplines. These frames of reference include such approaches as the psychology of perception, structural analysis, semiotics, the sociology of knowledge, reception theory, and Marxist and feminist history.

Taken as a whole, art history is a discipline of extraordinary breadth and complexity, a discipline made up of many disciplines, but unfortunately there are few art historians today with the sweeping grasp of the 19th century cultural historian Jacob Burckhardt, or, in the 20th century, with the profound learning of Erwin Panofsky, the overarching psychological explanations of Sir Ernst Gombrich, or the insight into the relation of form and content of Meyer Schapiro. Art history generally functions at a more modest level as a discipline divided into specializations by specialists who do not speak to each other, much less to practitioners of other disciplines, not even to artists, critics, and

aestheticians. Lack of communication breeds prejudice. The iconographer is suspicious of the intuitive methods of the connoisseur, and the connoisseur complains that the iconographer never looks at original works of art. Both agree that the social historian, especially if a Marxist of feminist, ignores art altogether. And every one complains uncomfortably of the jargon of the semiotician.

This multiplicity of specialized approaches and the internal lack of communication among art historians may explain in part why art educators either find it difficult to understand what art historians are up to or simplify the richness of art historical practice to one or two approaches and a set of facts. These are promptly criticized by art historians as inadequate. It would help, then, if art historians were willing to write introductory surveys to use in the schools. But with the prominent exception of H.W. Janson (with Samuel Cauman and Anthony F. Janson, *History of Art for Young People*, 2nd ed. [New York]) and Sir Ernst Gombrich (*The Story of Art*, 13th ed. [Englewood Cliffs, N.J.; 1978]) we have shown little inclination to do so. This is symptomatic of our specialized patterns of thought, emphasis on scholarly research, and the low value we place on education. By default, the high school texts are being written instead by educators, such as Gene A. Mittler (*Art in Focus*, 2nd ed. [Mission Hills, Ca.; 1989]) and Gerald F. Brommer (*Discovering Art History*, 2nd ed. [Worcester, Mass.; 1988]).

***"If art history is to say anything useful about the art of the past, it must come to terms with the practice, criticism and understanding of art today"***

Art history has only of late begun to wonder what it is doing, here and there to review its own history, and to examine the assumptions under which it operates. By comparison the level and kinds of questioning we see in art education and now in museum education are lively indeed, the evidence of enthusiasm in youthful disciplines seeking both to understand their nature and to justify their existence. Art history has not seen anything comparable since the beginning of the 20th century. But it too is now entering a period of renewal. Evidence of such renewal is found in the comprehensive surveys of art historical method by W. Eugene Kleinbauer (*Modern Perspectives in Western Art History* [New York, 1971], and with Thomas P. Slavens, *Research Guide to the History of Western Art* [Chicago, 1982]), in Mark Roskill's *What Is Art History?* (New York, 1976), and in recent intellectual histories of art history of the late 19th and first half of the 20th century by Michael Podro (*The Critical Historians of Art* [New Haven, 1982] and Michael Ann Holly (*Panofsky and the Foundations of Art History* [Ithaca, 1984]). Moreover, since the early 1980's, sessions at College Art Association conferences, where both art historians and studio artists gather annually, have increasingly focused attention on basic methodological questions. This past year one session addressed the teaching of art history in the United States at the turn of the century. Some of the papers will be included in a forthcoming book of essays on the history of American art history to be published by Princeton University Press. We have just been given the first glimpse of the art historian at work in *Object, Image, Inquiry, The Art Historian at Work*, published by the Getty Art History Information Program and the Institute for Research in Information and Scholarship at Brown University (Santa Monica, 1988). I hope to see more attention given to this matter of how we learn and how we work.

But we have yet to see an adequate examination of art history as a practice, as a profession that is learned and taught, functioning within a historical and social context. Few scholars have addressed the education of the art historian, and the influence this has had on his or her practice. As art historians, for example, we take the comparative method for granted and so we assume that projecting two slides on the screen at the same time is the natural and only way to teach. Clearly this practice has a profound effect on our thinking. The practice began with Heinrich Wölfflin at the beginning of this century. The history of art is still intellectual history. In light of this, it is not surprising that few art historians have considered their social responsibility as teachers, especially in the United States where the university establishment provides some security from unpleasant social realities. In contrast, there is greater awareness of social issues in Great Britain, where art historians have more difficulty earning a living, witness the lively essays, some on teaching, edited by A. L. Rees and Frances Borzello in *The New Art History* (London, 1986).

The nature of knowledge is under review on so many fronts that the still dominant, complacent as-

sumptions of art history will not survive. At the very least the facts of art history — those facts which comprise the bulk of what is taught in the classroom and the art museum, from the fifth grade to graduate school — will have to be seen in new light, if they continue to be regarded as the relevant facts at all. Anthropologists, Marxists and feminists, for example, are disabusing us of the not-so-innocent assumption that the only relevant focus of attention is fine art created by men living in western Europe during historically documented periods.

As we reexamine within our discipline what we mean by the history of art, I hope, first, that we will improve relations with our sister disciplines, and, second, that we will develop new models for what can be taught by educators in the classrooms and art museums of this country. Art historians should get together with historians, literary theorists, and semioticians, with anthropologists and scientists. In fact, some of us are doing so with enthusiasm. But we must also knock down the walls that separate art history from the disciplines immediately adjacent to our territory, disciplines intimately engaged with art, the other disciplines in DBAE. We should begin to give thought to what we can learn from at least talking to artists, if not from making art. We should introduce with critics the issue of quality into our discussions, and clarify with aestheticians the nature of what we study and the assumptions underlying our approaches to it. If art history is to say anything useful about the art of the past, it must come to terms with the practice, criticism and understanding of art today.

As we inquire into what we do and why, I hope that this process of inquiry will come to be recognized as the most effective means by which to teach art history in schools, colleges and museums. A chronological presentation of slides in a darkened room is an inadequate education for a college student, and a useless model for the teaching of art history in the schools. No wonder art history finds so little place in the curriculum. But art history understood as a process of inquiry has greater promise. Mary Erickson has been telling art educators this for some time in a series of articles and presentations (for example, "Teaching Art History as an Inquiry Process," *Art Education*, 36, No. 5 [1983], 28-31). But the college art history professor remains largely oblivious to this pedagogical approach, choosing rather to transmit information to a passive audience roused only by the professor's enthusiasm for the knowledge imparted.

If we let students into the workshop, to participate in the process, the teacher can become a facilitator for new discoveries rather than just the transmitter of received knowledge. Vasari, in his *Lives*, remarked on the difficulties of his task of gathering and verifying information, and he said what he thought of his material. We could do the same.

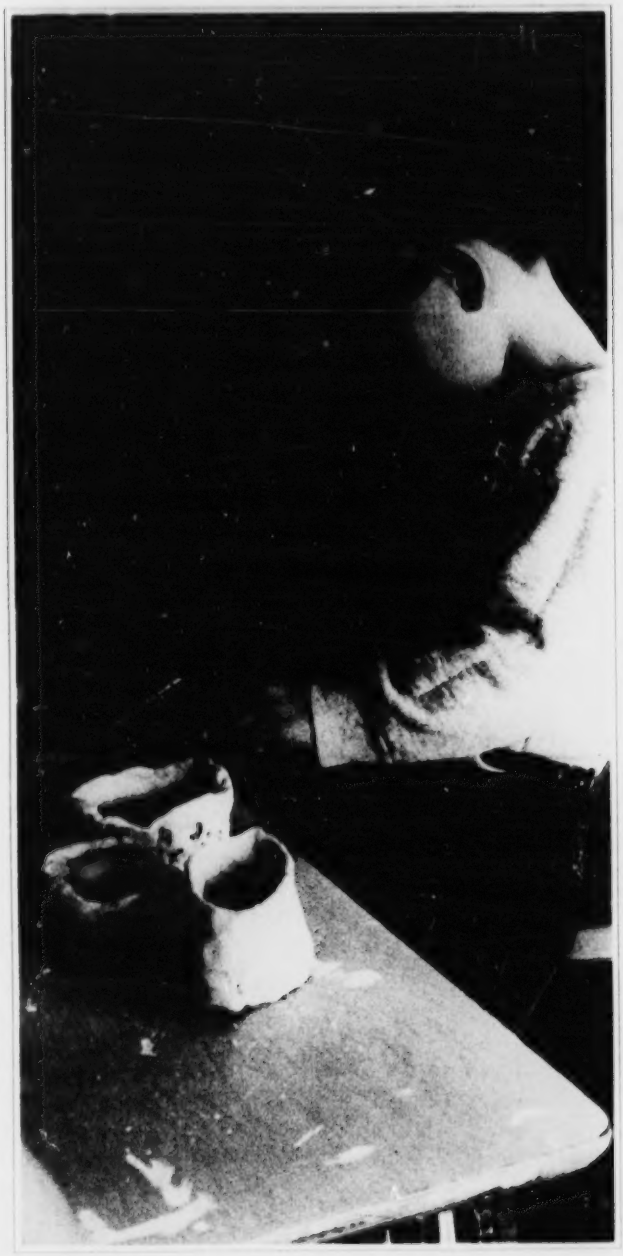
As art educators and art historians we have much that we can learn from each other. To do so, however, we will have to bridge a separation that goes back to the beginning of this century, a sepa-

ration institutionalized in the National Art Education Association, on the one hand, and the College Art Association, on the other. Discipline-based art education may open this bridge. Art history and the other disciplines of DBAE provide necessary if not sufficient models for art education. Art education has an equally important, though as yet unrealized contribution to make to the practice and teaching of art history.

The potential contribution of art education to art history lies in three areas. First, the multi-disciplined approach being explored by art educators may remind art historians that art history was once integrated with the production of art, with criticism and with aesthetics. Without understanding these disciplines, art history cannot provide an adequate history of *art*.

Second, with its focus on art history among the other disciplines, discipline-based art education can give high school students, perhaps even grade school students, a first taste of the methods and pleasures of art history. This could increase the number of undergraduates interested in art history and better prepare them for college art history courses. It could also increase the number of knowledgeable and skilled visitors to art museums. If art education in the schools becomes as good as it should be, this preparation will not be limited to knowledge of art historical facts, useful as they may be. This preparation will foster an awareness of art history as a process of inquiry, an appreciation for the kinds of multi-disciplined thinking necessary to the study of art and other subjects in the curriculum, visual literacy, a broader grasp of the humanities, and greater tolerance for cultural diversity.

But there is a third, more fundamental contribution that art education can make to the practice of art history. Art educators by the nature of their task have to face their responsibility to society in a manner that art historians are not called upon to do. Educators must attend to students, and justify their actions to principals, school boards, parents, press, and state and federal government. To do so, educators must establish general goals and specific objectives for their teaching and face the recurrent responsibility of evaluating their success in meeting them. Though I certainly do not advocate giving up academic freedom, I am convinced that art historians working in universities and museums can find models here for thinking about why, what and how we teach, for teaching to objectives, for evaluating success, and for examining the overall enterprise of art history within a larger social context in which we have more responsibilities than we may realize or care to admit. □



This essay is a revision of talks given at the National Art Education Association convention, Los Angeles, 1988; and at Fin de Siécle, Learning and Teaching Art History in the 1990's, a conference of the Art Historians Task Force, New England Land-Grant Universities, Durham, N.H., 1989.

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Katherine Schwartz

# Improving Art Education in Alaska through Discipline-Based Art Education

According to a recent survey conducted by the Alaska Department of Education, there is plenty of room to improve arts education in Alaska's schools. None of the responding school districts employ full time teachers in the elementary schools for dance, drama, or the visual arts, and only 11 of Alaska's 55 school districts provide a full time music specialists in their elementary schools. (Alaska Department of Education, 1988, p.13)

*"While most school districts indicate a critical need to improve their arts programs, the majority of students in Alaska are not receiving a comprehensive education in the arts"*

At the secondary level, in most school districts, students often graduate without taking a single arts course (p. 15). In addition, the focus for art instruction is primarily limited to production or performance. A status report, prepared by Alaska Arts in Education, Inc., supports this notion: "In all areas of the arts surveyed, there was a noticeable lack of history, general appreciation, criticism, aesthetics, career awareness, and audience development" (1989, p.2).

The Department of Education survey indicates that while classroom teachers are responsible for providing the majority of art instruction, most school districts provide little or no staff development for teaching the arts (p.13). While most school districts indicate a critical need to improve their arts programs, the majority of students in Alaska are not receiving a comprehensive education in the arts.

The arts are given low priority in schools because they are perceived to have little educational value. While many would agree that the arts are nice to include if we can afford them, they are not perceived to be necessary (Broudy, 1979). If teachers and administrators do not understand the value of teaching the arts, there is little hope that the students will benefit from their instruction. Even in schools that have part time arts specialists, teachers are not likely to devote regular instruction time to the arts if they believe the arts are not as important as other academic subjects.

Clearly, before the arts can assume their basic role in Alaska's schools, their educational value needs to be addressed. Staff development programs should focus first on the role of the arts in education and secondly on appropriate curriculum and teaching methods. Three urgent needs identified by many schools responding to the Alaska DOE survey are building an awareness of the importance of the fine arts, writing and revising art curriculums, and providing appropriate staff development (p.17).

### Discipline-Based Art Education

An approach to teaching art that addresses the needs identified by the Alaska DOE survey is discipline-based art education (DBAE). DBAE is based on the premise that learning about art has important educational value for all students (Greer, 1984). The implementation of DBAE would improve art education in Alaska's schools.

DBAE expands student learning by integrating skills, knowledge, and understanding from the disciplines of aesthetics, art history, art criticism, and studio production. Eisner (1987), points out that in addition to creating art, students learn to "perceive and respond to its qualities, understand its place in history and culture, and make reasoned judgements about art and understand the ground upon which those judgements rest" (p.16). Students learn how to see, understand, and respond to images. Students also learn how to make decisions about art and their environment.

While current research on DBAE is focused on improving visual art instruction, its basic tenets are applicable to each of the arts, including music, drama, and dance. These include 1) the use of written curriculum that is sequential and comprehensive for each grade level; 2) systematic instruction that is held accountable, and 3) instruction that integrates knowledge and activities that lead to sophisticated understanding of the arts. In addition, DBAE programs are cost effective because moderately priced curriculums are available and staff development is planned jointly by administrators and teachers.

Nationwide, many school districts are receiving grants from the Getty Center for Educators in the Arts, an operating entity of The J. Paul Getty Trust, to include DBAE art instruction in their schools. This is part of the Center's research and development effort to assist school districts in improving instruction in the arts. "The research was undertaken because the Center believe that if art education ever is to become a meaningful part of the curriculum, its content must be broadened and its requirements made more rigorous" (Duke, 1985, p.v).

An advantage of discipline-based art education is that it may be implemented in a variety of ways. This diversity allows comprehensive art programs to be taught in both urban and rural settings. For example, in some DBAE programs art is taught by classroom teachers using a commercially produced curriculum. In other DBAE programs, art is taught by art specialists and the lessons are reinforced by classroom teachers. A third approach is to share the responsibilities for teaching the art program between the classroom teacher and the art specialist. Various approaches to teaching DBAE are described in *DBAE, What Forms Will It Take?* (Getty Center for Education in the Arts, 1987).

Although the approaches for teaching DBAE may vary, the basic dimensions as identified by Greer (1984), discussed by Rush (1985) and Eisner (1987), and expanded upon by Clark, Day, and Greer (1987) remain constant and these are woven throughout all DBAE programs.

**1. Art is taught as part of general education**

Instruction in art is provided for all students as an intrinsic component of general education. Students study the artistic accomplishments of the past to gain a better understanding of their present culture. All students learn to see and understand human values expressed in images.

The accumulation of knowledge and skills provides a basis from which the student's creativity may flourish. "The goal of discipline-based art education is to develop students' abilities to understand and appreciate art. This involves a knowledge of the theories and context of art and abilities to respond to as well as to create art" (Clark, Day, & Greer, 1987, p.135).

**2. Art instruction is based on the four disciplines of aesthetics, art criticism, art history, and art production**

In addition to producing art, students learn to appreciate and understand art in relation to historical and cultural values, and to make judgements about works of art. Because instruction is focused on works of art, students learn to respond to questions about art such as: What is art? What makes it successful? In all grade levels, students learn to write and talk about works of art. As students acquire technical skills and develop perception, they learn to make judgements.

Instruction time and attention to each of the four disciplines varies. Concepts and skills interrelate to provide students with a comprehensive understanding of art, and its relationship to their lives. "Content for study is derived from a broad range of the visual arts including folk, applied, and fine arts from Western and non-Western cultures and from ancient to contemporary times" (Day, Clark, & Greer, 1987, p.163).

**3. Art is taught within the context of aesthetic education**

Knowledge of the visual arts enables students to perceive, interpret, and appraise the aesthetic properties of art and experience. According to Harry S. Broudy (1988), art is a part of the aesthetic dimension of everyday life, and instruction in art expands and refines the imagination by providing a rich store of images. Broudy agrees that the first goal of aesthetic education is to expand and refine the imagination because our creativity is dependent on our imagination. In Broudy's (1987) analysis of imagery and the imagination, he states ". . . the productive imagination produces something new and important. Newton's imaginative activity set off by the fall of the apple or Einstein's cogitations on the nature of time and space represent high points in the powers of the imagination. They are not simply combinations of existing images and ideas but the emergence of a vision that had never existed, or at least had not been hitherto revealed" (p.16).

When students study the content of works of art they are increasing and refining their store of images. Students examine the lines, shapes, colors, textures, space, size, and other qualities that can be seen, felt, or heard. The students also examine how the art work is arranged through the use of balance, rhythm, emphasis, unity, and other formal properties. Students discover what tools and techniques were used to make the art. This analysis, in conjunction with art history, leads the students to understanding the meaning of the art work.[1]

**4. Art is taught with a formal, written, systematic, and continuous curriculum**

Art is taught with a written curriculum in the same way as other academic subjects. The curriculum is systematic and continuous across grade levels. Each lesson includes directions, support materials, visuals, and the skills and concepts to be introduced. Some school districts use art curricula written by their art specialists. Other use comprehensive, commercially produced materials. In either case, classroom teachers are not expected to write their own curriculum.

Commercially produced materials that provide sequenced learning objectives, activities, and evaluation methods are now available. This saves valuable teaching time. As in every other subject, teachers are encouraged to use guided practice to reinforce the skills and concepts taught. Teachers can enhance learning by applying skills and concepts taught in art lessons to other subjects in the curriculum.

**5. Art activities are sequenced to produce sophisticated understanding and appreciation of art**

Sequencing the activities enables students to gradually become more adept in looking at art, understanding art, talking about art, and using art materials. The curriculum and educational activities of DBAE are appropriate to the student's development. New concepts and skills are introduced in a sequence that allows activities to reinforce those taught in previous lessons.

Although the skills and activities in the curriculum are arranged from simple to complex, appropriate teaching styles and techniques are determined individually by teachers. As in other subjects, teachers are expected to evaluate and adapt the curriculum according to the needs of the students and community. The art curriculum may be enhanced though the use of community resources or programs such as Alaska's Artist in Schools.[2]

**6. Art instruction is compatible with existing elementary schools**

Art lessons are taught by classroom teachers or art specialists as a regular part of the school program. Art lessons are not used as breaks from

other school work or as rewards for good behavior. When art is used for rewards and breaks, students learn inadvertently that art is not as important as other subjects.

Art concepts and skills are taught and reinforced in all grade levels on a regular basis. Madeline Hunter (1988) agrees with this approach. "Students should work daily on developing an appreciation, technique, or knowledge until it has been internalized and accomplished to a reasonable degree. Students should look at art products, learn art history, and engage in studio lessons for several days until the knowledge, appreciation, or skill has a firm foundation" (p.2).

**7. Art instruction is accountable**

The art curriculum and the quality of teaching are evaluated. Student learning of skills and concepts taught is observable and measurable. The evaluations may be in the form of critiques, careful observation of completed work or work in progress, written assessments, student self-evaluations reflecting upon what they are learning, or a combination of the above.

Accountability strengthens the position of art in the school by identifying student progress, providing feedback to improve teaching strategies and curriculum, and reminding the public that students are learning about the ideas and cultural values passed on through generations.

## CONCLUSION

The dimensions of discipline-based art education (DBAE) provide direction for improving visual art instruction for all students. DBAE offers students systematic instruction that teaches them to understand and appreciate art. This approach holds promise as a method for improving instruction in each of the arts.

In practice, most of the curricular decisions regarding arts teaching in Alaska are made by classroom teachers. For this reason, staff development and pre-service preparation for teaching the arts is critical. Initially, staff development programs should focus on the educational value of the arts and secondly on teaching methods and curriculum.

Teaching the arts in Alaska's smaller communities and villages calls for a curriculum that starts with a recognition of the arts that are indigenous to the people who live there. Barnhardt (1987) states, "If appropriately conceived, process skills can be taught by building on those patterns indigenous of the background of the student, and then extending the processes to include the patterns of the wider community" (p.103). Art programs that recognize the unique and diverse qualities of Alaskan Native cultures should be developed.

Teachers can reinforce art skills and concepts by integrating them into other areas of the curriculum and by providing opportunities for students to practice with the art materials. Students learn that their art lessons have educational value when art is taught as a regular part of the school curriculum, and when their progress is evaluated.

In times of tightening school budgets, art programs are often cut because they are seen as an extension of recess rather than as a serious discipline. School boards concerned with providing strong academic programs do not find it difficult to cut activities such as coloring, painting, or printmaking if they are seen in isolation. However, art programs in which children are learning historical and critical understanding are much easier to justify to both parents and school boards. This is a strength of discipline-based art education.

The state of Alaska needs a concerted effort to promote an understanding of the role of the arts in learning. Teachers, district administration, and the school board are more likely to implement discipline-based art programs when they perceive the arts to be a necessary and vital component of basic education.

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## Notes

1. The analysis discussed here, Aesthetic Scanning, was developed by Harry S. Broudy, and presented at length in 1972, Enlightened cherishing. Urbana, IL, Chapter 4. For a compiled description, prepared by H.S. Broudy and R. Silverman, see H.S. Broudy (1987). The Role of Imagery in Learning. (Occasional Paper 1, Appendix). The Getty Center for Education in the Arts, 1875 Century Park East, Los Angeles, CA 90067.
2. The purpose of the Artists in Schools Program is to provide matching grants to Alaska schools and districts to support artist residencies and programs which enrich existing arts curricula. For more information contact: Artists in Schools Program, Young and Associates, 619 Warehouse Avenue, Suite 238; Anchorage, Alaska 99501, 907-276-8844.


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Fin Loose and
Fancy Free
1988, Low-fire Clay,
26" x 18" x 6"

**Robert Wick, Anchorage AK**

Although low-fire clay sculpture is my major area of emphasis, in recent years my interests have grown to include the creation of giant inflatable sculptures. Thematically I enjoy dealing in realism with a surrealist twist. One way I attempt to do this is by juxtaposing incongruent representational imagery.

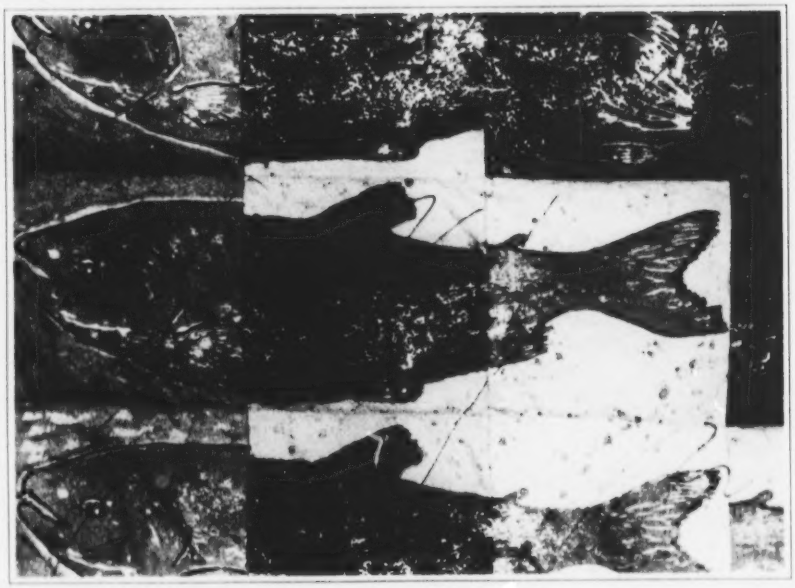
I believe the most important course a student can take in school is Art! Where else will they ever learn about perceptual awareness, creative problem solving, and art appreciation? In my role as an art educator I hope I can give my students a lasting memory of the importance of the arts through unique and innovative activities.

**Weathering Sandstone Boulder III**
**1988, Silverprint Photograph**

### Gary L. Freeburg, Soldotna, AK

My artwork addresses an expression of mood. Natural geological monuments and formations enveloped in the frequently overcast weather of Alaska's coastal areas has recently been a major theme in my photography. This portfolio of work is somber, introspective, meditative . . . personal feelings reached through observing this environment for many months. As an artist I feel compelled to be truthful in recreating my surroundings and producing work that exhibits these perceptions. As a college art professor I urge my students to do likewise.

My teaching has its foundation in the concept that the art student must embrace the art process through production, art history, aesthetics and criticism. It is hoped that through the study of these four areas a student will develop a language to speak about art, and a philosophy to communicate their findings through the production of art.



**In The Ripline (Detail)**
**1987, 46" x 46"**
**Cotton; Painted, Printed, and Quilted**

### Karen Stomberg, Ester, AK

I see myself as much as an artist as an art educator. It's important to me to continue to develop as a visual artist. Each year I primarily do some painting or mixed media pieces.

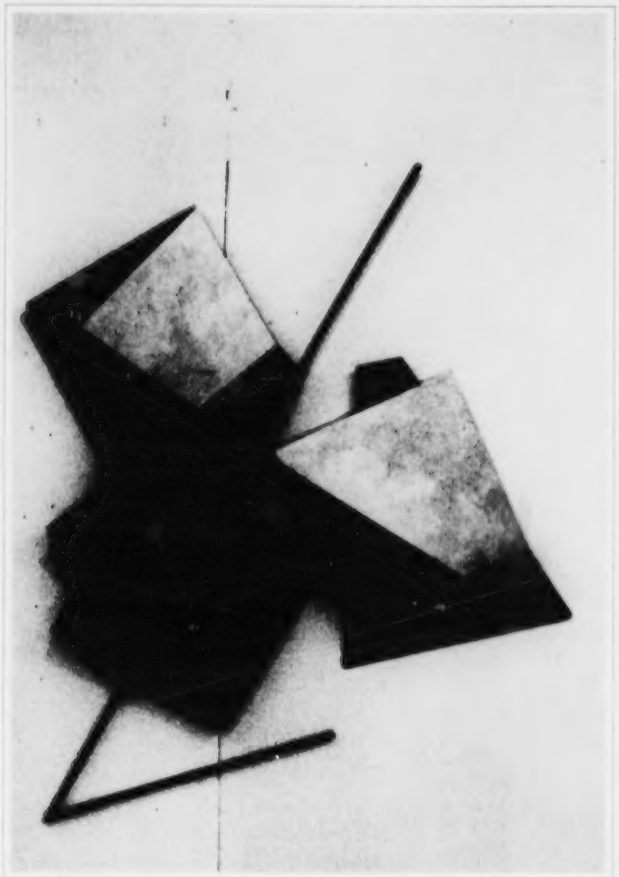
As an art educator I ask kids to wander out to the wilds at the edge of their learned experiences to make new connections. I feel art is important in school because it is one of the few areas children are exposed to where there are no single right answers.

Our Lady of the Immaculate Coiffure
1986, Assemblage, 24" x 12" x 5"

**H. J. Slider, Anchorage, AK**

As an artist I try to integrate my personal concerns with the dilemmas of the larger community. My hope is that when someone contemplates the visual expressions of my point of view they will find a new perspective taking shape in their own mind. I also try to blend a traditional style with contemporary materials as a way of maintaining a certain balance. I feel this blend and balance of traditional verses contemporary anchors my artifacts in the past and present.

As a teacher my greatest concern is to show students the value of active participation. In this "Age of Video" too many people are assuming a passive role, losing their abilities to imagine. We must teach our children and re-teach ourselves to use our imaginations to solve problems and understand the potential consequences of our behavior.



AERO
1987, Acrylic on canvas, masonite, and wood, 56" x 59"

**Linda Larsen, Sitka, AK**

Art helps us to understand our human condition, to look within and beyond ourselves for new ideas and common emotions we may be unable to communicate in other ways. It develops visual perception, self-awareness, and offers a viable alternative language for expression, exploration and learning.

In the teaching of art we need a balance between structure and flexibility which combines a solid foundation and creative exploration conducive to intellectual and aesthetic growth. As educators we must enable students to see their own work and the work of others in historical and cultural context.

Waterlily
1989, 16" x 20"
Watercolor

**Betty B. Thurmond, Anchorage, AK**

Painting in watercolor fulfills a personal need to create something of myself to share with others. I enjoy the challenge of mixing colors and using a variety of techniques and experimentation to achieve a desired result. I strive for a luminous quality and strong contrasts of lights and darks in the close-up views of my subjects. Painting has become an important part of my life, and is an ongoing and endless challenge that I relish.

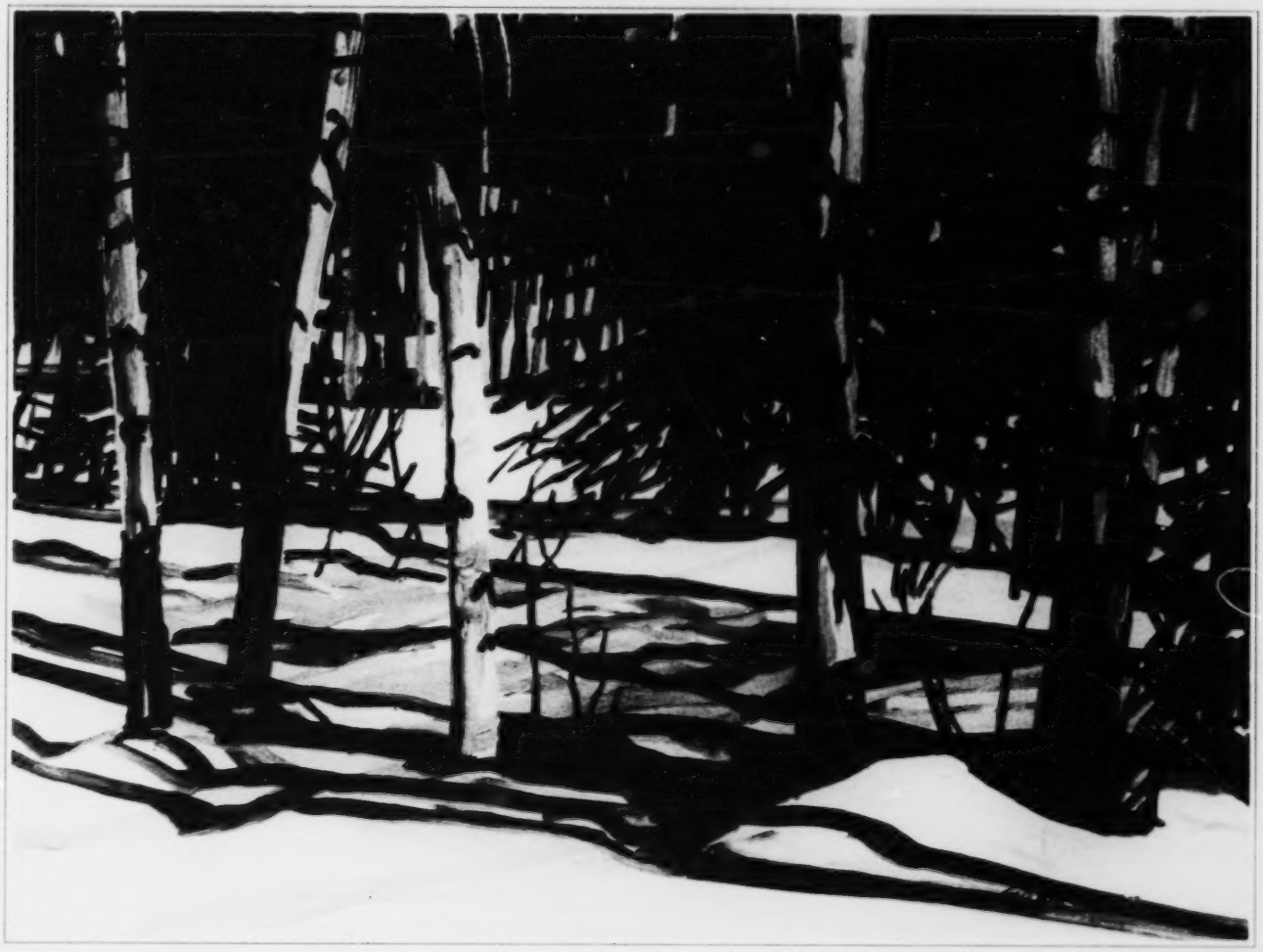
I teach art because I believe that art enriches lives, develops awareness of one's environment, demonstrates that there is no one right answer, and encourages the use of the imagination. I teach skills that will enable children to explore art as a means of self-expression and develop self-confidence. Art is an integral part of a child's education, and I hope that my enthusiasm and joy of teaching a subject I love will encourage each child to apply what is learned in the art class to their personal lives.

**Steven Gordon, Anchorage, AK**

The focus of my painting for the past five years has been my personal experience with nature, describing both the visual elements within the landscape, and the feelings within myself that caused me to stop and "see." The brushwork and physical texture of my painting is a record of the inward experience and energy in perceiving and creating the image. The color, light and space of my painting describe the outward experience.

I have been teaching art on the college level for four years and have come to understand that teaching a student to become an artist is like teaching a young child to speak. Just as there are many styles and means of expressing yourself verbally, so too are there many forms of visual self-expression. Exposing students to a wide variety of art conveying excitement and enthusiasm helps to enrich and inspire their own work.

**Russian Jack Trees**
**1988, 22" x 31"**
**Oil on Paper**



**Dan Newman, Sitka, AK**

I see my personal art as being classically oriented, and am fascinated with the physicality and illusion of representing three-dimensional space on a two-dimensional surface.

As a middle school art teacher I try to bring alot of things to the classroom: An appreciation for the creation of art; the opportunity and ability for self-expression and self-image; and a knowledge of culture and the student's place within their culture, with a sensitivity to Alaska native, Pacific Rim, and Russian influences.

**John's Italian Calipers**
**1988, 3' x 4'**
**Mixed Media**

The Alaska Journal of Art

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Volume 1, 1989

Ruth E. Keitz

# Possibilities and Considerations: Quality Art Education in Rural Alaska Schools

In considering the status of art education in the state of Alaska, we must consider the "ideal" as our goal and the "possible" as incremental steps towards our goal. My perspective is that of an art teacher, art supervisor and curriculum director in a large urban district. I would not be so presumptuous as to pose as an expert on rural education in Alaska. My knowledge is based upon second hand information from Bush teachers and administrators whom I have worked with over the past 16 years on various state-wide efforts.

When I define the ideal in public school art education, I mean a K-12 program that has as its content something more than "school art" or the making of things (look-alike pattern projects, kits, molds, dittos, etc.). A comprehensive program of art education includes **perceptual awareness**, the **elements and principles of design**, the **production of art** and the **appreciation of art**. As is the case with the arts and the humanities and in many instances with the sciences, we as citizens are more often *consumers* rather than producers of the arts. Considering consumerism "school art" is most off base. Little or nothing is gained from the mindless production of things; busyness and empty activity devoid of content is a waste of time and materials.

Experiences in **perceptual awareness** prepare students to continue to use all of their senses for the exploration of their environment and learning experiences in all content areas. Perceptual awareness as observation is as critical to the appreciation and decision of changes in the natural and manmade environments as it is to experimentation in the scientific method. Many of our academic problems which we attempt to remediate are in my opinion the results of a too early discontinuance of sensory exploration and experiences that should enable students to manipulate the concrete and establish concepts before attempting abstract, verbal manipulation. Therefore, it is my philosophy that a child-centered, developmental program provides for sensory experiences and manipulations throughout the school program.

The **elements and principles of design** are the vocabulary for the discussion of art and the building blocks for the creation of art. To disregard the elements and principles of design is to put the appreciation of art at the level of "I don't know anything about art but I know what I like" and the production of art at the level of ditto projects. Every field of human endeavor has a vocabulary and skills that must be mastered and applied for growth and expression.

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Added to the skills needed in the **production of art** are direct instruction in the use and manipulation of specific media. For satisfaction and success students must know how to use pencil and charcoal and to choose the best medium for a particular expression. Oil paints and acrylic paints are distinctly different in their manipulation and the kinds of visual images that can result. To disregard media exploration and mastery is to create frustration and dissatisfaction in the creative process. Students should have experiences with a variety of two and three dimensional media in a range of arts and crafts.

***"All public school art programs should include the history and appreciation of art. If we as art educators gloss over any part of our duties, this is our area of greatest need"***

Too often "school art" stands alone without any content or purpose other than fun, enjoyment and relaxation or any tie or connection to other areas of the curriculum. The opposite in fact is the ideal: art as a part of the humanities core in relationship to literature, music, culture, history, poetry, etc. All public school art programs should include the **history and appreciation of art**. If we as art educators gloss over any part of our duties, this is our area of greatest need. I believe that the lack of art history and art appreciation is in direct proportion to our lack of training and comfort in the viewing and discussion of art. This point will necessitate our further consideration as part of staff development.

Having defined my idea of an ideal art education curriculum, I will now tackle instruction and then discuss the staff development needs related to curriculum and instruction. The simplistic approach for the ideal delivery of an art curriculum uses certificated, master art teachers at all levels K-12. The master teacher would utilize effective instructional design and delivery such as the models of Hunter, Showers and Joyce, Johnson and Johnson, etc. since good teaching knows no content bonds. The teacher would also have available a variety of instructional materials, access to practicing artists, adequate funding for supplies and equipment and a safe and spacious classroom.

To bring together all the components of curriculum and instruction, a vibrant, on-going staff development program would maintain and upgrade skills and expand the repertoire of teacher skills. Teachers would have access to a wide-range of inservice training sessions, opportunities for peer observation, scheduled sharing sessions with peers and credit courses in art for certificate renewal.

We have now defined the ideal K-12 art education program:

Curriculum
- perceptual awareness
- elements and principles of design
- production of art
- art history and art appreciation

Instruction
- certificated art teachers who use a full-range of instructional strategies

Staff Development
- variety of regularly scheduled professional development activities in curriculum and instruction

**What are the expectations of our national professional organization and our state?**

The National Art Education Association in "Purposes, Principles and Standards for School Art Programs" defines basic and superior criteria. As stated in the introduction, "the standards are intended to help any school or district to progress steadily toward better education." As summarized in the "NAEA Goals for Quality Art Education" some of the basic standards are within the reach of rural Alaskan schools and some are not:

1. A sequential program of K-12 art instruction that integrates the study of aesthetics, art criticism, art history and art production.
2. Art instruction provided by certified art teachers.
3. Visual arts courses required in elementary, junior high and high schools.
4. For graduation from high school every student shall be required to complete one year of credit in the fine arts.
5. Every state and school system shall have a supervisor or administrator to coordinate and direct visual arts programs.

The Alaska State Board of Education Policies recommend "that minimum curriculum offerings be determined by local school boards" and "that required curriculum content be determined by local school boards and the State Board of Education,

with assistance of lay citizens and professional educators. Enacting curriculum requirements into statute should be resisted to insure maximum flexibility." In addressing arts and arts in education, Alaska School Board policy states:

> *The Board is committed to the development and expansion of courses of study which utilize the arts as models of communication and self-expression. The education of students is not complete without the development of those dimensions of human behavior that are best expressed through the arts.*

The Alaska Department of Education has developed subject area guides in a variety of areas including the fine arts. The preface to the series states: "It is not intended that any of these field edition guides be used directly by teachers for instructional purposes. Districts are expected to develop their own locally suitable curriculum based on these guides."

Now let us consider the possible and the wide range of incremental steps to move us towards the ideal K-12 art education program. First, let us look at the goal of art education as stated in the Alaska Department of Education visual arts curriculum guides:

> *The visual arts offer students in Alaska the means for expressing themselves and their unique thoughts, feelings and ideas. Through the visual arts, students are provided rich opportunities to communicate about themselves and their experiences as well as respond to the experience of others. Therefore, the visual arts help students to understand themselves, their culture and the culture of others. To enjoy and appreciate works of art. Hands-on experiences in art can build student self-confidence, encourage diversity of thinking, develop discipline and rigor and enrich the imagination. Therefore, specific goals of the Alaska visual arts curriculum for both the elementary and secondary grades include:*
>
> *•To help young people interpret their natural and man-made environments with perception and discrimination*
> *•To help young people interpret the lifestyles and values of their own culture as well as the culture of others*
> *•To help young people understand the art of their own heritage; historical and culture art forms; and the interaction of art and society*
> *•To help young people communicate about themselves using the language of art*
> *•To help young people acquire the knowledge and skills to adapt to their visual environments*
> *•To help young people improve the qualities of their lives and of society through the language, discipline and processes of art*

In terms of the major topical areas in the state guide, although packaged differently, the content is much like my own definition of an inclusive program except for the absence of Perceptual Awareness:

| | |
|---|---|
| Perceptual Awareness | None |
| Elements & Principles of Design | •Visual Structure<br>•Art Form |
| Production of Art | •Media, Tools and<br>•Forming Processes<br>•Subject Matter<br>•Art Form |
| Art History and Appreciation | •Subject Matter<br>•Cultural Context<br>•Art Theory & Criticism |

The naming and packaging is much less critical to me than the balance and inclusiveness of the program: looking at and experiencing the natural and man-made environments (perceptual awareness), the vocabulary of art (elements and principles of design), the creating of art (production of art) and the viewing of art (art history and appreciation). If

each of these components are taught sequentially in some way through the grades and if students have the opportunity not only to make but to look at art, I can be satisfied; it would appear NAEA would be too. NAEA and I would not be in agreement about art instruction being provided by certified teachers; this is the ideal. Not all Alaska schools can achieve this goal. I agree it is easiest to have specialists assume full responsibility for the curriculum, but nonspecialists can operate successfully with the backing of District expectations, staff development and appropriate instructional materials. (More discussion of this is forthcoming.) NAEA and I would also disagree about required K-12 courses, art graduation requirements and an art supervisor for each district. Again my response is "ideal and desirable but not within the realm of possibility of all rural districts."

Requirements without a practical means of implementation do not materialize into programs of value to students. Where does all this leave us in terms of the possible for rural districts? First, let us consider the selection of program goals and objectives. Districts would be well advised to start with the Alaska Department of Educations' visual arts guide which uses a three column format:

**Topics/concepts**, in the first column, describe the major parts of the subject under consideration. They define broadly the content to be included in the study of each subject area.

**Learning outcomes**, in the second column, describe, in general terms, the behaviors students are expected to demonstrate as a result of their learning experiences. Learning outcomes are the goals toward which student learning is directed.

**Sample learning objectives**, shown in the third column, are indicators of student progress toward the stated goals, i.e., the learning outcomes. At least one sample learning objective is stated for each learning outcome. It is intended that the sample learning objectives are just that: sample only. *They do not constitute a learning program.* School districts generate their own locally applicable learning objectives within the framework of their district topics/ concepts and learning outcomes.

As noted Districts are left to their own devices to structure a learning program. This leads us to the second step, some kind of an inclusive and sequential program. Districts can develop, adapt or adopt. In good conscious, I cannot advocate the development of an art curriculum. The process is time-consuming and expensive and the final product has the most value and usefulness only to those directly involved in the development. Adaptation allows districts to tailor other programs to their specific needs. Adoption is the out and out total acceptance of another's program. I doubt any program is ever adopted without some kind of even-

tual adaptation through use. Each of us puts our own personal brand on what we teach to make learning more relevant and exciting for the students. Probably if a program remains unchanged it is not being used. In considering the range of programs available for adaptation, there are many options that can be viable when combined with a vibrant staff development program. Let's look at a few.

***"Although we may not be able to provide each Alaskan student with instruction by a certified art teacher, we can deliver a quality program by training and supporting our generalists"***

***Discover Art*** written by Laura Chapman and published by Davis Publications, Inc. is a program for grades 1-6 based upon creating art, looking at art and living with art. Student texts include 60 lessons for each grade level. Teacher's editions include objectives, preparation, discussion, activity and evaluation. Other supplementals are Big Books for grades 1 and 2, art prints and filmstrips. The publisher describes the program as "sequential and discipline-based."

***Understanding and Creating Art*** written by Ernest Goldstein, Theodore H. Katz, Jo D. Kowalchuk and Robert Sanders and published by Garrard Publishing Company is a textbook program for seventh and eighth graders that covers aesthetics, art criticism, art history and art production. In addition to teacher's editions, there is a supplemental slide program for each text that includes detailed assistance for teachers and a teacher resource book. For staff development there are three videotapes of demonstration art appreciation classes.

***Art Works*** published by Holt, Rinehart and Winston is a system for grades 1-6 and centers around art aesthetics, art process, art history and art criticism. The core of the system includes the teacher's manual, overhead transparencies of art works, portraits of featured artists, posters and student art cards. Among the supplementals are audiocassettes of music tied to the theme of the art lessons, teacher's read-aloud materials, videotape to tie design to the environment and a time line to establish historical context.

***Art in Action*** by Guy Hubbard published by Coronado Publishers is a program for grades 1-6 and uses texts structured around aesthetic perception, creative expression, art heritage and aesthetic valuing. The publisher cites how the teacher edition includes Bloom's Taxonomy and the theory of clinical teaching.

All of these representative programs are comprehensive in their coverage of the content of art, sequential, age appropriate, well organized and designed for use by non-specialists. However, non-specialists will need the support, encouragement and comfort level that comes from inservices and credit classes that include demonstrations and hands-on with media, art works and classroom organizations.

There is a dearth of programmed comprehensive programs for the senior high. Publishers assume specialists are available for teaching the production of art, although a wide-range of art history/art appreciation texts and audio visual materials are available for non-specialists. Districts can best tackle the art production deficit by using audio visual materials for demonstrations and community resource people including artists-in-the-schools. It would be my caution to base the selection of media on student interests and available community resources. It is more desirable to do a few media well and correctly than a poor smattering of many media without mastery of any.

In conclusion, it is my recommendation that districts start with the Alaska Department of Education's visual arts guide. From there community and staff need to define their local program philosophy, goals and objectives. Next, the defined program will be the basis for selecting appropriate instructional materials and resources which include a sequential commercial program, audiovisuals, reproductions, community resource people, art media and teacher training. From there an on-going process of program adaptation will proceed as will on-going teacher training. From the base of local decision-making and a strong sequential program should evolve a program that grows in strength and quality annually. Although we may not be able to provide each Alaskan student with instruction by a certified art teacher, we can deliver a quality program by training and supporting our generalists. □

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Maurice J. Sevigny

# The Getty Center's Attempt to Transport the Crude and Refine an Alternative Fuel for Art Education

My enthusiasm for accepting your invitation to come to the Kenai Peninsula was heightened by the news media coverage on one of the worst oil spills in history. My attention was drawn to the aquamarine innocence of your majestic coastline, and the valiant efforts of environmentalists who labored to save the wildlife or restore the tainted beaches off the coast of Valdez. While watching the news from Alaska, it occurred to me that there was a natural association with my home state of Texas, Alaska, and the Getty Trust. I began to toy with the oil spill literature to develop an analogy between absorbing some 11.2 million gallons of lost crude oil and the perceived challenge thrust upon art educators to implement a new paradigm for substantive teaching into public school practice.

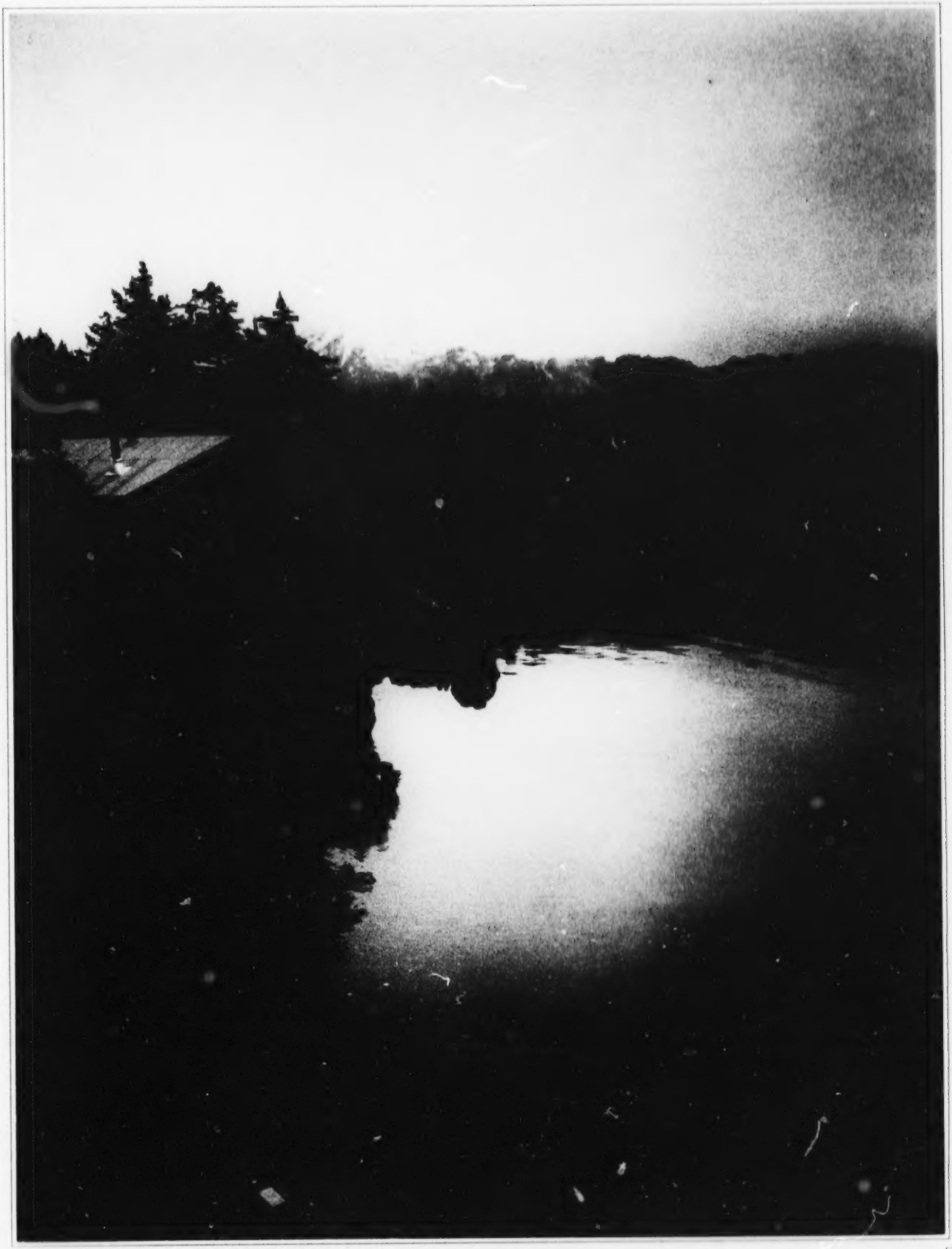
> *"The arts are the repository of the highest achievements of culture, and study of the arts is the principal means of understanding human experience and for transporting cultural values"*

**Educational Reform and Other Attempts to Clean up Teaching**

For several years, many teachers of art and teacher educators have been churning in a wave of enthusiasm for Discipline-Based Art Education (DBAE). At the same time, they have been tossed by periodic swells of criticism and tides of teaching reform that mandate substantive change in our educational methods and system i.e., the Holmes Group (1983), W. Bennett's "First Lesson" (1986), Carnegie Report (1986), the American Federation of Teachers (1986), and the National Commission on Excellence in Teaching (1983). Each report proposes its own arsenal of containment booms, skimmer techniques, and ideally trained crews for scouring the spills and taints of ineffective teacher preparation or weak public school curricula. The mainstream of criticism flows from a desire for in-depth subject learning, or substantive education. The call for academic rigor usually pertains to the preparation of new teachers, but such criticism issues as serious a challenge for teachers already in the field. Thus, I have titled my presentation to the AAEA conference, "The Getty Center's Attempt to Transport the Crude and to Refine an Alternative Fuel for Art Education."

As the Getty Center attempts to define substantive curriculum for art and transport its DBAE cargo into our schools, it is important that teachers maintain an optimism for refining its somewhat crude theory by adapting the emerging methodologies to meet the needs of their unique populations and situations.

For the past six years I have been a crewman for the Getty Center assisting occasionally with the cleaning of its spills and the refinement of its raw



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teaching fuel. First, I was a commissioned Getty officer who completed an analysis of teacher preparation methods over the past 30 years to trace the roots of DBAE in teacher education (Sevigny, 1987). Most recently, I served as the captain of "cleanup duty" for the Second DBAE Issues Seminar, "Inheriting the Theory: New Voices and Multiple Perspectives on DBAE," that was held in Austin, Texas last May. My perceptions stem from that experience.

**Transports From the Bay of Discovery to The Sound of Implementation**

Let's return to the oil metaphor. What happened in Prince William Sound had its beginnings in 1968, when vast petroleum and natural gas deposits were discovered in the Arctic Coastal Plain, or North Slope, around Prudhoe Bay. By chance, the writers of DBAE antecedents established a knowledge-based, or discipline-centered approach to teaching art within that same decade. Following years of debate over serious environmental concerns and how to move the crude to American markets, influential oil companies settled on an 800-mile trans-Alaska pipeline, which would run from Prudhoe Bay to the ice-free port of Valdez. Following years of debate over a concern for the creative environment and how to sell a knowledge-based curriculum to American teachers, influential art educators helped to structure the Getty Center pipeline, in its ice-free port of Los Angeles. You are probably aware that the Alaska transport system includes a 14-tanker terminal at Valdez and 12 pumping stations across the state. The system was built by the Alyeska Pipeline Service Company, a consortium formed by eight oil companies. And

the consortium assumes responsibility for environmental concerns of the transporting system.

The J. Paul Getty Trust was established by its founder as a private operating foundation. Unlike grant-making foundations, which fund the programs of others, the primary purpose of the Center is to create and operate its own programs. This has determined the course of action taken by the Getty Center for Education in the Arts. The Center should not be thought of as a physical entity, but rather, the program locus of a consortium effort. The Center's mission is to improve the quality of arts education in American schools by supporting a more comprehensive understanding of how the arts are taught and why. The Center's most basic belief is that the arts are the repository of the highest achievements of culture, and study of the arts is the principal means of understanding human experience and for transporting cultural values. The Center's decision to adopt and promote DBAE was based on extensive consultation with many professionals in the field. It involves a leap of faith, because the theory had not been completely refined nor fully integrated into the actual practice in classrooms. The gap between theory and practice has meant that the Center had to transport its crude vision into a strengthened theoretical underpinning to refine sound curricula, improve teacher training, and design effective strategies for classroom practice. The Getty Center might be thought of as a consortium pipeline designed to transport alternative possibilities to art education pump stations across this nation.

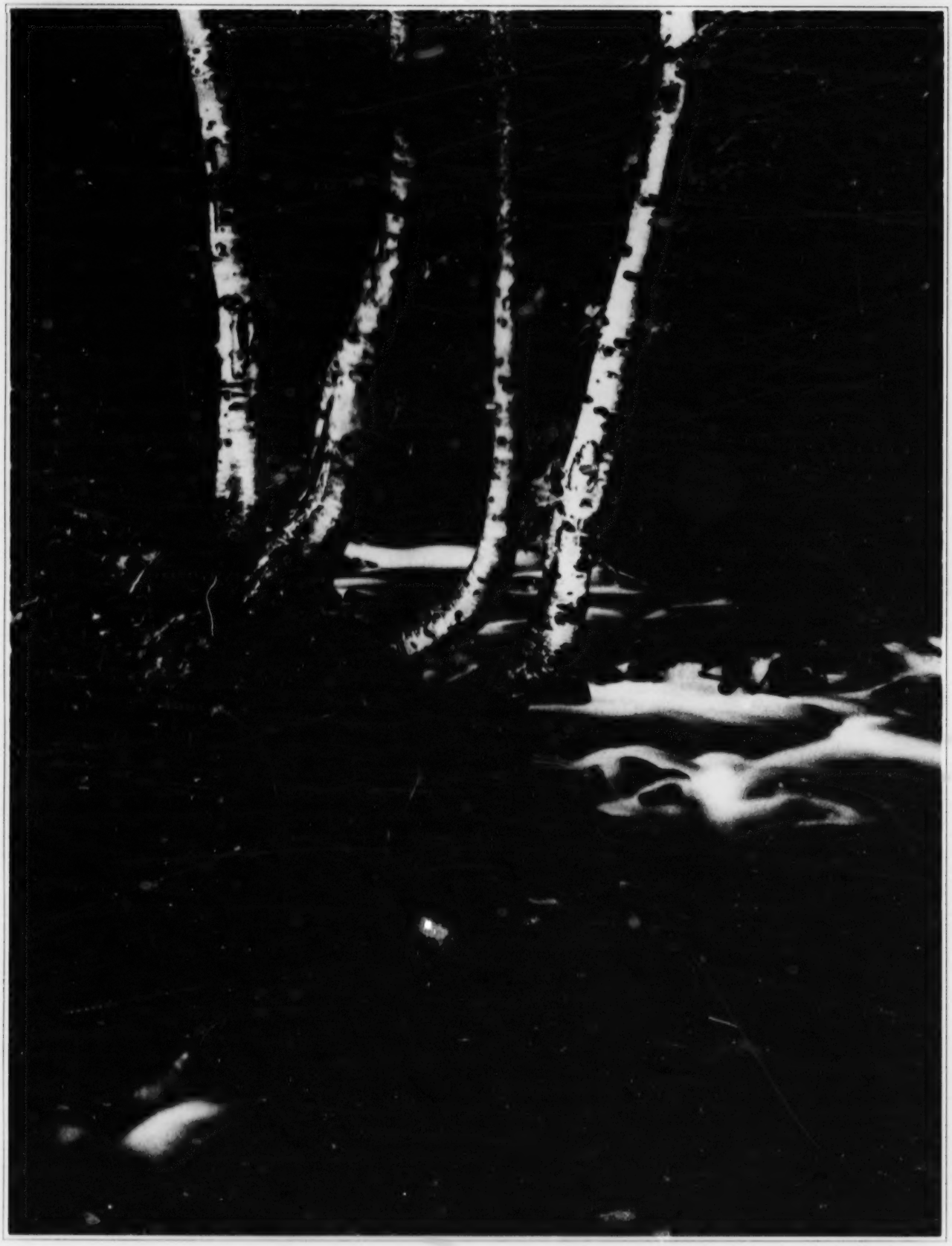
The Center was established in 1982, not too long after the Alaska pipeline was built. In the petroleum trade, a large oil carrier is called a VLCC - very large crude carrier. Although the Center's budget does not compare to the 10 billion dollar Alaska pipeline, it is assumed by many that The Getty is a VLCC with sufficient financial resources to influence the transport of DBAE into the mainstream of American education. But though the Discipline-Based approach to art teaching has been evident in the literature for some time, full refinement of substantive practice has not proved to be an easy task. The Center does its homework and moves at a cautious, but calculated pace. The strength of its pipeline is reinforced from political networking with such groups as the NEA, the NAEA, the College Board, The Council of Chief State Officers, and the US Office of Education.

Currently, the Center is funding a network of pumping stations across the nation to influence teacher education and curriculum development through its major focus on district-wide implementation. Although many are attracted to DBAE, this approach can be awkward to implement particularly since the majority of those teaching art are classroom teachers or art specialists who have been trained in programs that are child-centered and studio activity-based.

My research into the antecedents of DBAE (Sevigny, 1987) in teacher preparation revealed that few programs have provided adequate preparation in the disciplines of aesthetics and art criticism, and most skim the survey of art history. DBAE requires teachers of the visual arts to wear several professional hats. Wearing a beret is romantic to art teachers; but wearing the additional hats of art historian, aesthetitician, and art critic, is much more awkward for the average teacher. The potential for teacher stress and conceptual collision is great. The Getty Center is sensitive to the reality that not many teachers are willing to put sufficient energy into the recycling of their basic philosophy to attain the necessary skills and knowledge to implement the DBAE approach. Indeed, many would rather cry "Disaster!" and deny the validity of the approach before facing the realization that their educational preparation has been inadequate.

**Surviving the Spills and Other Techniques for Mixing Theory with Practice**

Gilbert Clark, Michael Day, and Dwaine Greer (1987) were commissioned by the Getty to undertake the most difficult task of absorbing the spills of ineffective art teaching and containing the essential features that define DBAE. In the process of developing a pipeline for DBAE, they have met with a variety of resistance from those we might call "the environmentalists of creativity." Working new curriculum theory and alternative methods into old practice is not unlike the problem of dissolving oil into water. When oil is spilled into the sea it is naturally dispersed in any of four ways; (1) a large percentage gradually evaporates; (2) some mixes with air and water to form an emulsified mixture scientists call "moose"; (3) some is broken up by wave turbulence into tiny droplets that remain in suspension; and (4) a small percentage dissolves with time. A good percentage of DBAE theory is dissolving itself into art education practice. And yet, some of the DBAE theory has fallen on



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barren shores and has evaporated. Some has been broken up into tiny unrecognizable droplets by turbulent discussion; and some has been translated or thickened into an emulsified and paralyzing moose. The Getty Center has sponsored several national conferences and regional roundtable discussions to clean up the spills of misinterpretation and to refine the crudeness of its initial beliefs and methods. For some the theory may still appear a bit low in octane, but it can fuel your curriculum tankers to cruise along this Northwest Passage.

Last Wednesday I visited Homer, Alaska. While there, we visited the Pratt Museum to see the photo exhibition, "Darkened Waters, Profile of an Oil Spill." There I learned that for cleaning up oil spills there are three basic methods. The first, Containment and Collection, uses boats to float booms around the spill. Then pumps and skimmers are used to remove the oil from the water's surface. The second employs Chemical Dispersments that are sprayed on by low flying planes or helicopters. The third method is Burning. It is the fastest method in the early stages, but least desirable for what it does to clean air.

Several of you are taking my mini-course this week. My goal has been to help you skim the theory and contain the basic tenets of DBAE. I am attempting to break up the theory into tiny droplets that are more manageable so that the natural action of your teaching can take over. Finally, I am trying to burn the myths, misperceptions, and anxieties that might interfere with your attending to the promise of DBAE. I admit from the start that the transportation method developed for Los Angeles may not be as fully effective in the chilled waters of the Prince William Sound, or for the warm channels of the Texas Gulf. As I have learned, temperature and context have much to do with the technique one chooses to disperse oil in water.

I see another analogy between the introduction of a new paradigm for teaching and what is done when there is a major oil spill. First we examine the immediate effect on the specific environment. Second, we initiate mitigative efforts for containment and cleanup; while others explore the broader social, psychological, economic, and political impacts. As we proceed, we reassess and question the effectiveness of our adaptive methodologies and project the long-term environmental implications for the utilization of our resources in the future. The oil spill and the DBAE movement are at this latter stage.

**Ramming into Reefs and Other Obvious Shortcomings of Intoxication**

If you are going to be successful in transporting the Getty crude to a proper educational port you need to know when the tides or channels of implementation are favorable. There are the obvious shortcomings of ramming into reefs of resistance when the tides are unfavorable, or when your captain may be intoxicated with enthusiasm but not attending to the necessary political conditions for transporting theory into practice. The program pipeline necessary for transporting the Getty crude into teaching practice calls for innovative pumping strategies. Effective instruction is the hydraulic lift to integrate the flow of concepts into learning. Although the characteristics of curriculum and teaching may be analytically distinct, they are oftentimes indistinguishable in the everyday life of the classroom. Too many of DBAE's early advocates wrongly assumed that the sole solution to improved art education was improved curriculum. Any plan to alter the subject matter of art must give parallel attention to the necessary shifts in teacher training, attitude, knowledge, and aptitude to ensure the proper mix of the desired curricula changes with effective strategies for teaching.

Another variable that has impeded the transport of DBAE curriculum is our lack of knowledge as to how the intellectual disciplines of art criticism, art history, or aesthetic philosophy can be adapted into appropriate classroom activities for children. A curriculum that stresses concept formation and critical thinking skills calls for a new understanding of child development. As teachers become more skilled in art discourse, it will become increasingly evident that more understanding of language development, critical thinking, skill, and cognitive development will be needed. Children at different age levels tend to have quite differently organized minds and go about their business in different ways. They become preoccupied with many kinds of issues. To ignore these differences is to ignore some of the most powerful knowledge accumulated in this century.

We also need to learn more about methods for developing multicultural balance for art content, and more about making art history as interesting as is thought the process of making art. In my opinion, the crew on the Getty tanker still needs to invent more effective tools to refine their fuel and build stronger teaching vehicles to transport the

basic tenets of DBAE. However far it may have come, the Center is still falling somewhat short in helping art teachers make successful interpretations of DBAE goals into effective instructional practice.

The Getty Center might do well to attend to the lesson from *In Search of Excellence* (Peters and Waterman, 1982), the best selling analysis of successful companies in America. Its authors, Thomas Peters and Robert Waterman conclude that the single most pervasive attribute of excellent companies is their profound respect for the individual. Peters and Waterman found the characteristics of corporate excellence at both McDonald's and IBM - in the production of the lowly hamburger and in the glamour of high technology. For them, the basis for excellence did not reside in the prestige of the product, but in the attitudes and enthusiasm of the workers. The message for DBAE and the Getty Center is clear. Educational excellence will be the result of an unusual and enthusiastic effort on the part of ordinary teachers. Educational excellence is people-based; it is motivation-based, not just curriculum-based!

As individual awareness of and curiosity about DBAE continues to rise, I find myself being confronted more and more with this typical response from art teachers who say, "I understand the basic theory behind DBAE, but how do you turn kids on to art history, art criticism, and aesthetics?" Such a response infers a lack of enthusiasm on the part of the art teachers themselves. Indeed when asking about motivation, many earnest, dedicated art educators, even perhaps some of you, seem to be asking for packaged solutions to compensate for inadequate knowledge or the lack of previous training in the methodologies for arranging classroom dialogue about works of art.

This is not to say that we don't need exemplary models to understand how such an approach might be implemented. But rather, the point I would like to make is that the basic tenets of DBAE cannot be fully achieved overnight. Advocates of DBAE must provide choices to art teachers and give them several opportunities to take responsibility and control, by offering them information rather than mandates. Obviously, much has already been accomplished in the relatively short life of the Getty Center. The network of professionals willing to help with the transport of the DBAE cargo has grown significantly since 1982. There is much to be done by both the Center, its consultants, and teachers like each of you. This leads me to a closing challenge.

**Please Remove Your Oily Boots Before Coming Inside**

Some of the current spillage that has dampened the enthusiasm of teachers regarding DBAE is related to their misperception that its supporters have swung too far away from creativity or what makes art study enjoyable. DBAE supporters must be more sensitive to this concern for proportioned balance in how they state the case for substantive teaching. Many teachers are troubled by how much they will be required to learn. DBAE requires perceptive, knowledgeable, and imaginative thinkers. Upgrading the quality of teacher preparation courses and degree programs to establish more effective instructional conditions is only part of this structural solution.

In closing I challenge each one of you to take advantage of the opportunity and to join us in the awesome task of refining DBAE crude so that it can provide appropriate fuel for improved teaching. If we clean up our own curricula then the goals are attainable. If you accept the challenge you will have to prove to administrators and to students that DBAE offers more than a superficial approach to learning. Can your individual efforts have significant impact, or are future interpretations of DBAE destined to cling to the shores of good intention? My plea is for patience, originality, and perseverance. My intention today is to encourage you to soak up the crude, break it into manageable droplets, and not to be fearful of the massiveness of the cleanup challenge. Always remember, the changes that the Getty endorses undoubtedly will be at times experimental and partial; they will vary from place to place; and there will be occasional spills. Innovative ideas will never be as neat nor as logical as educational reformers might wish. Nonetheless, let us be refreshed by the current splash toward reform that could inspire us to carry our crude ideas to new educational crests. In doing research for this paper I came across a photograph of an invitation that was posted not so long ago at your airport entrance, it read: "Please remove your oily boots before coming inside." As an advocate of Discipline-Based Art Education I may caution you about your oily boots, but I also encourage you to come inside. □

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Ward Serrill

# The Two Desks of Indian Education

A revolution of pride is occurring in Saxman, Alaska. Native kids are excited about learning, children are dancing and working with their grandparents again, carvers are making totem poles while youngsters watch, and artisians are creating intricate cedar baskets. The catalyst for this revival is not the school room, but rather a village tourism business.

The intent of this article is to demystify the reasons behind this phenomenon and to suggest a pragmatic approach to education and visual arts programs for Native Americans. In order to properly understand the impact of this quiet revolution on lives within the village of Saxman, an understanding of Saxman and its history is necessary.

Saxman is a village organized as a municipality and located two-and-one-half miles south of Ketchikan, Alaska. All but a few of its 309 residents are Tlinget Indians, (pronounced "Kling-Ket"). The Tlinget are the northernmost tribe of the "People of the Totem" who have inhabited the Northwest Coast from the Columbia River to Yakutat, Alaska for the past 8000 years.

Since its founding in 1894, Saxman has remained an autonomous community, but has lacked a sustainable village economy. Except for individuals who work in the local government administration, Saxman natives have had to look to Ketchikan for work. Federal and state welfare and support programs have been conspicuous in the village. In 1984, the village unemployment rate was 67% and young adults had no economic reason to stay.

In 1985, Saxman's traditional group, the Cape Fox Dancers lead by tribal Elder Martha Shields, began to perform in Ketchikan with the intent of drawing attention to Saxman as a tourist destination. Concurrently, the City of Saxman began a four-year totem pole restoration project, and Ronni Sinnot, director of a Saxman non-profit group, opened a visitor center and began to utilize local youths in public guided tours of Saxman's totem pole park. The totem park dedicated in 1939 is the center of Saxman, and contains twenty-four poles making it the world's single largest collection of totem poles.

In 1986, the City of Saxman and Cape Fox, a native village corporation, entered into a partnership to develop tourism in the village. Initially the city and Cape Fox offered a bus tour of the village to cruiseship passen-

gers. In 1987, Juneau's Naa Kahidi Theatre (pronounced "Naw-Ka-Heed-e") enhanced the program by presenting the native myth, "The Sea Monster." That same year, to complement the tour program, a gift store was built. Construction also began on a traditional cedar tribal house using a combination of federal, state, city and Cape Fox resources. Completed in October 1987, the tribal house stands today as the largest clan house in Alaska, and the only one built within the last fifty years.

"We are proud of our village," says Master Carver Nathan Jackson, narrating a slide production which introduces visitors to the village. . .

> *In the old days travellers would come by canoe and catch the sight of magnificent totem poles along our beach and in front of our clan houses. Our houses were made of cedar. Cedar was used in many ways. We carved it into fishooks to catch the giant halibut. And to trap salmon. Cedar was also used to make boxes for storage, bowls, ladles, hats, and clothes. Today it might be said that you too have arrived in our village by canoe, a big canoe. Soon you will enter our new cedar tribal house and feel our rich past, and meet our people of today. But first you must know our history. Our elders teach the songs and dances to our children. We know our past history, and respect it. Turn to the person next to you and tell them, 'Ganishcheesh.' Ganishcheesh. Thank you for coming.*

Village teenagers operate the slide and sound equipment used by Jackson inside a multi-media theatre which was converted from a gymnasium. As hosts, the village teenagers first greet visitors as they step off their busses, and then conduct them inside the theatre where they are welcomed as guests to the village.

Inside the village carving shed, aromatic with fresh cedar, small village children watch as totem poles are carved for the park, while the village hosts visit with tourists, and answer questions about the carving. The teenage hosts explain how, in the days before European contact, rocks were used for chipping wood instead of metal, and that pigments used to paint totems were derived from natural substances. "Today," says Nathan Jackson, "we get our paint from a traditional can of Dutch Boy."

Inside the tribal house the smell of cedar reigns again. The floor has sunken levels down to a central firepit. Four large beaver design houseposts support seventy-five foot long spruce beams. Inside, it feels like a church. An Indian cathedral. "You are standing in the largest clan house in Alaska," says a teenage host to the audience. The host describes how the house was built to mirror traditional ways. "You will notice the floor boards are loose. No nails were used. In the old days the people stored their gear and food beneath." In the center of the tribal house, around the firepit, Elders weave blankets, while a younger artist beads an Eagle design potlatch bag, and another weaves a cedar basket while a three year old watches.

***"The great challenge for young Native Americans today is to exist in, and learn, two worlds at once. They have two desks; one is in the classroom, the modern world; the second is in nature, a return to their roots"***

Outside in the totem park small groups of tourists congregate around a young native who is telling the group "Totem poles were not religious symbols as the missionaries thought, but had three principal purposes. . . " Nearby, a fourteen year old native girl describes her handmade vest and the Raven symbol on the back. "This is my clan. When I marry, I am supposed to marry from the opposite clan, the Eagle."

The interaction of tourism and the visual arts in Saxman has created a subtle magic. It is the magic of children and young adults confident in the knowledge of their culture and proud of their "Indianness." It is the magic of tourists feeling their stereotypes of Indians melt away. It is the magic of people working together across generational lines. It is the magic of relationships discovered.

The effects of these interactions on a small village has been profound. Teenagers talk of staying and working in the village. Underachieving school students, some from troubled homes, transform themselves through their new jobs into self-responsible, knowledgeable, and articulate young ambassadors of their culture. Apathy and shyness is translated into self-esteem, and this self-esteem is generating itself into a contagious enthusiasm.

The Cape Fox and City of Saxman program emphasizes active participation by the native teenagers, and their importance as individuals. Training sessions are interactive. Students are not told what the state tree is. Rather, the students are sent into the woods to bring back a sample. Students

***"Native people need to be allowed to find physical activities which make sense to them. And they need to be given a chance to speak in their own way. Learning about their culture through the arts is one way to do this"***

are not told the totem pole stories. Only after having first talked to their aunts, uncles, and grandparents about legends they know, are the students invited to go to the totem park and learn the stories together. The program is built around doing. Everyone has a part to play, and that part involves some physical interaction with the arts and with doing.

The great challenge for young Native Americans today is to exist in, and learn, two worlds at once. They have two desks; one is in the classroom, the modern world; the second is in nature, a return to their roots. For centuries Indians have learned to survive by developing their awareness and physical skills in the natural world. They learned by practice, by doing, not by sitting immobile behind a desk. Indian people relate very easily to the practice of art; carving life into wood, forming deerskin into moccasins, sharing their myths and stories with people. Native people need to be allowed to find physical activities which make sense to them. And they need to be given a chance to speak in their own way. Learning about their culture through the arts is one way to do this.

The people of Saxman call their new tribal house "The Living Classroom." While much work remains to create a dynamic learning environment in Saxman, "Everywhere I go in the state," says city mayor Forrest DeWitt, "people come up to me to compliment us on what we are doing. That is pride. We are doing something important for our children." □

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Jocelyn Young
& Cole H. Welter

# The Fine Arts in Alaskan Schools: A 1988 Status Report

A 1983 status report on the state of arts education in Alaska was prepared by Alaska Arts in Education, Inc., (AAE)[1]. The Alaska Arts in Education report identified major needs in the areas of fine arts education throughout Alaska, and made recommendations concerning the future of arts education in Alaska's public schools.

*"In the recent survey approximately 70% of Alaskan school districts offered no instruction in the visual arts"*

The 1983 AAE report was followed in the Fall of 1987 by an Alaska Department of Education survey of all 55 Alaskan school districts. The 1987 survey included a review of fine arts curricula taught in Alaska public schools, and published statistical results of the fine arts component in a report entitled "Fine Arts in Alaskan Schools."[2]

Alaska Arts in Education used the two surveys to prepare a summary report comparing the status of Alaska arts education practices between 1987 and 1983. The summary report focused on identifying trends in Alaska arts education so that future curricular decisions and recommendations could be made. This article highlights the AAE summary report, and reprints a resolution adopted by the Alaska State Council on the Arts which responds to the educational needs identified by the State of Alaska Department of Education and Alaska Arts in Education.

The key finding of the AAE summary report is the continued inequality and limited number of arts disciplines offered by school districts throughout the state. In the recent survey approximately 70% of Alaskan school districts offered no instruction in the visual arts, 77% did not offer music, 88% did not offer drama, and 97% did not offer dance. Furthermore, of those districts who did offer instruction in the Fine Arts, only a small number actually employed certified art specialists to teach music, drama, dance, or visual art. These statistics suggests a no-growth situation or retrogression from earlier trends in Alaska arts education.

Of the districts reporting a Fine Arts curriculum, 83% employed no specialists to teach drama; 91% employed no specialists to teach dance; 30% employed no music specialists, with another 30% employing 1 music specialist; and 60% reported employing no visual art specialists, with an additional 19% employing 1 visual art specialist. Heightening the need for arts specialists was a continuing district trend to provide little or no arts related in-service training for the general classroom teacher during the school year.

38 of the 55 Alaska school districts (69%) reported no arts related in-service training last year. Of the seventeen districts which did provide in-service arts training for their general classroom teachers, half offered only 1-4 hours during the year. This general lack of in-service training coupled to the limited number of employed art specialists was felt to be a major contributor to a continuing problem in establishing and implementing curricular scope and sequence plans for the Fine Arts.

In considering curriculum scope and sequence, 41% of Alaska school districts reported having a written philosophy for an overall educational pro-

gram in the Fine Arts, but only 29% have written philosophical statements for each of the specific disciplines: Music, Dance, Drama, and Visual Art. Sixteen districts currently do not have an elementary curriculum for the Fine Arts, and 11 do not have a secondary curriculum. Additional and ongoing problems identified were the lack of adopted textbooks and teaching materials and the absence of assessment or evaluation tools. Progress was noted between the 1983 and 1987 surveys in the development and adoption of written Fine Arts curricula, with many districts reporting revisions to existing Fine Arts curricula as part of their local review cycles. Still, by 1988, only 11 districts reported having mandated a local Fine Arts high school graduation requirement.

***"By 1988, only eleven districts reported having mandated a local Fine Arts high school graduation requirement"***

There was substantial data that schools continue to use community resources, such as museums, local arts councils, libraries, parents, local Native artists, musicians, and theatre performers. Some districts reported being served by Artists-In-Residence, and 48% indicated that students from their district attend at least one of the Fine Arts Camps offered in different locations during the summer. This use of summer Fine Arts Camps represents an increase of 18% since 1983 in the number of districts supporting or using summer enrichment opportunities in the Fine Arts.

In response to the above reported findings of the 1983 and 1987 surveys the following resolution on page 48 was written by Alaska Arts in Education, and adopted by the Alaska State Council on the Arts in December, 1988. □

**Notes:**

1. Alaska Arts in Education is a non-profit affiliate of the Alliance for Arts Education, a component of the Education Program of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Copies of the 1983 and 1988 AAE reports can be obtained by writing to Alaska Arts in Education, 619 Warehouse Avenue, Suite 238, Anchorage, AK 99501.
2. Copies of this report may be obtained by writing to Marjorie Gorsuch, Curriculum Specialist, Alaska Department of Education, P.O. Box F, Juneau, AK 99811.

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## Alaska State Council on the Arts Resolution in Support of the Arts in Education

Whereas, the arts are basic to education, have inherent value and have added significance due to the knowledge, skills and values they impart; and

Whereas, the arts and education community of Alaska is committed to the improvement of the teaching of the arts in Alaska's schools and the preservation of the unique qualities of Native Alaskan culture as well as the multicultural nature of its population; and

Whereas, each child in Alaska deserves the opportunity for a quality sequential arts education which is part of general education and includes cultural, historical, creative and appreciative experiences as well as exposure to professional artists; and

Whereas, teachers are the key to quality education in Alaska.

Therefore, be it resolved that the Alaska State Council on the Arts commits itself to foster the improvement of arts education through the establishment of a collaborative partnership with the wide constituence of organizations and individuals involved with arts education; and

That this partnership include artists, art providers, the Alaska State Department of Education, museums, Native organizations, local arts councils, educators, parents, higher educational institutions, school boards, elected officials, and representatives of the corporate and private business sector;

That the Arts Council facilitate a conference with representatives of these groups to initiate a planning process for the improvement of arts education and that this process focus on the following:

- the institution of K-12 arts curricula (including drama, dance, visual arts and music) in all Alaskan school districts;
- the promotion of a state-wide high school graduation credit requirement in the arts;
- the promotion of a one-credit arts requirement for entrance into the Alaskan university system;
- the promotion of arts methods instruction requirements for elementary certification in the Alaska higher education system;
- the development of delivery systems for arts education that are economically feasible, innovative, considerate of Native issues, and applicable to rural Alaska;
- the promotion and certification of locally recognized experts;
- provide awareness and advocacy strategies to decision makers at the local and state level;
- secure funding, resources and support materials to implement this plan.

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